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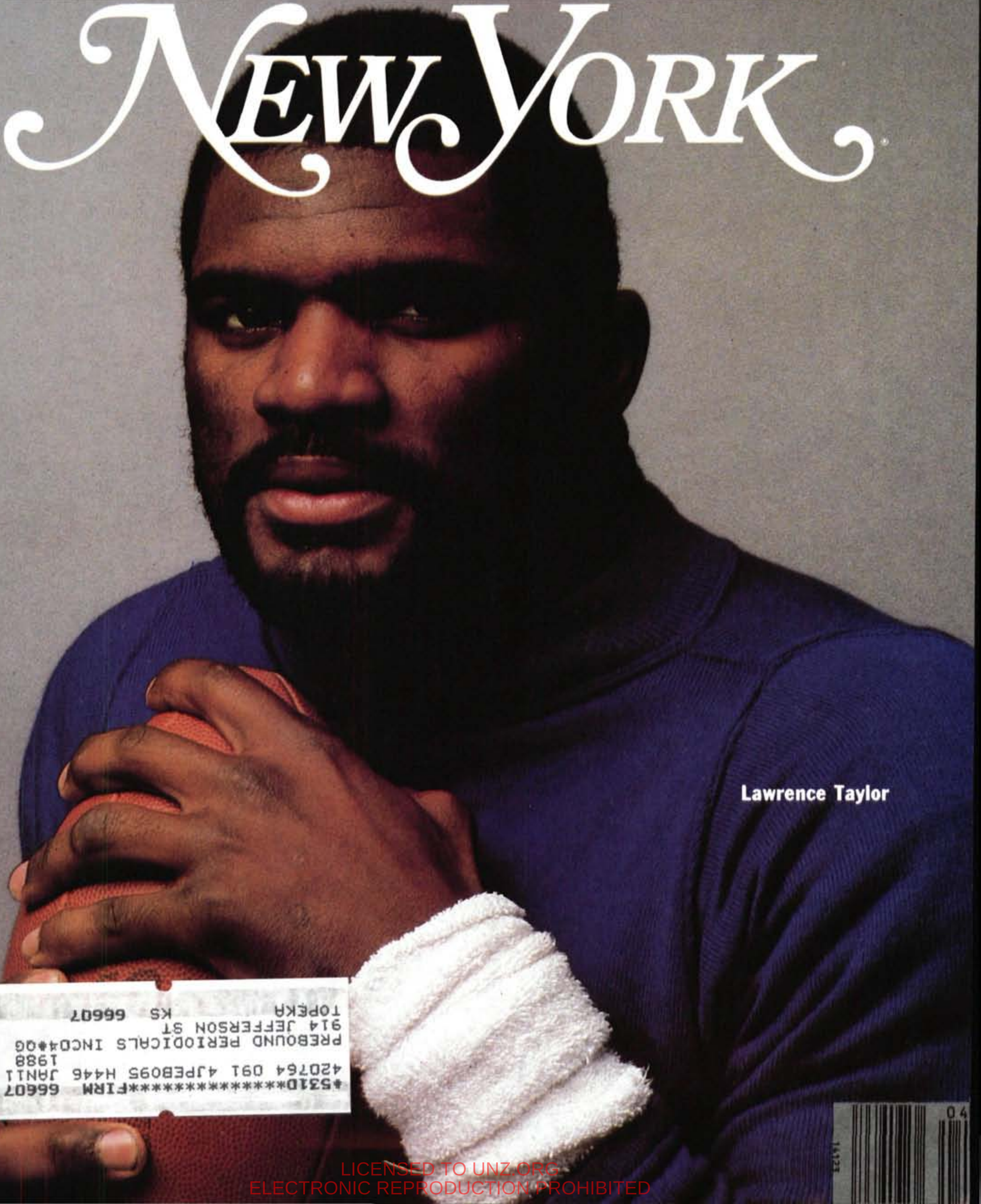
TRUE BLUE

FROM GIANTS TO SUPERMEN • BY ERIC POOLEY

NEW YORK



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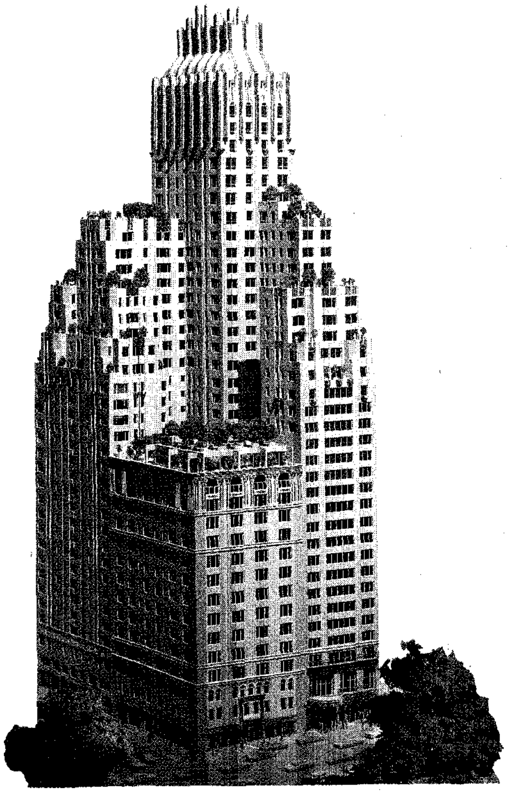

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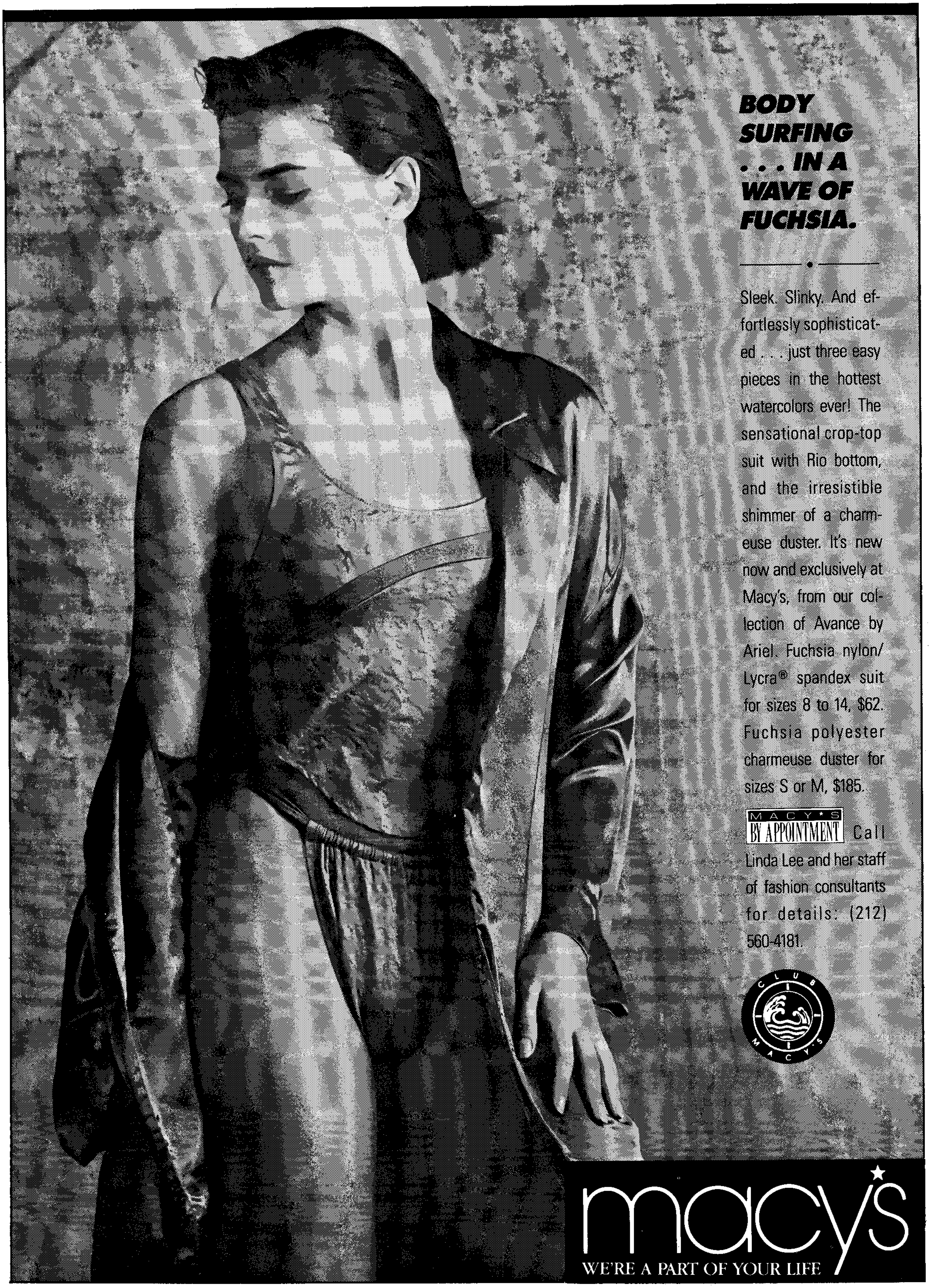

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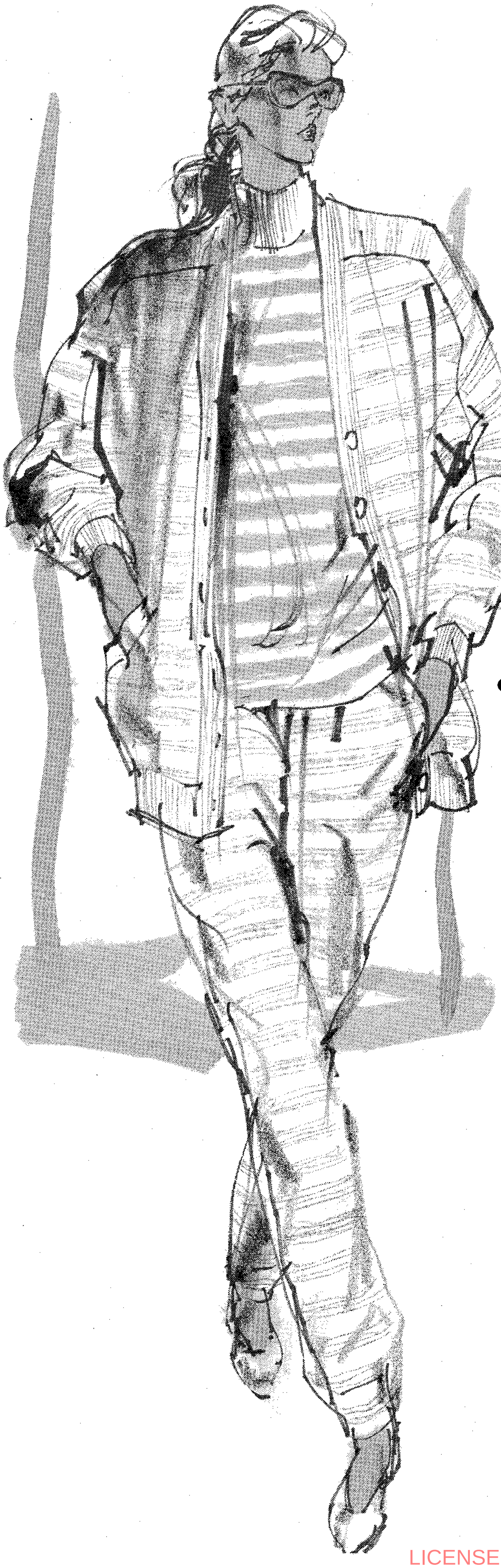

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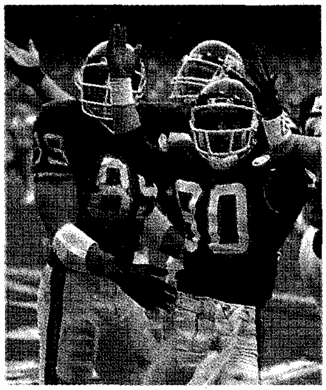

After years of humiliation, the Giants are back. Last week, they won their first championship since 1956; they're now nine-point favorites to take the Super Bowl. Many teams have great players; coach Bill Parcells has made *his* into a great team. It is a team in his own image: confident, plain-speaking, and very tough. The Giants take football seriously, but their losing years have given them what might be called perspective. "Don't *worry* about it," as Parcells would say. "It's just a bunch of guys with an odd-shaped ball."

36 Only in 'Amerika'

BY PHOEBE HOBAN

The ABC mini-series *Amerika* won't be broadcast until February 15, but it already has its critics: the Soviet Union, the secretary general of the United Nations, feminists, and media watchdogs on the right and the left. The show's premise is that the U.S. has been occupied by the Soviets, and the American way replaced by food lines, a gulag system, and a puppet regime manipulated by the KGB. While its detractors say the show is politically inflammatory, ABC chief Brandon Stoddard claims he's just trying to tell a good story—which upsets some people even more.

42 The Sins of the Father

BY NICK TAYLOR

On a June Friday in 1985, Sal Polisi, his wife, and their two sons ceased to exist. That day, the federal Witness Protection Program gave Polisi and his family new names, backgrounds, and a new home. For Polisi, an ex-wiseguy who was to testify against mobster John Gotti, the disappearing act was a chance to make over his life. For his sons, however, the transformation has created a serious dilemma: Both are top high-school football players, each with a shot at college stardom. Though they are playing under their new names, their success could endanger their father. As Polisi said on the witness stand, "The consequence for being a witness . . . is to be killed."

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BY BARBARA COSTIKYAN

At Le Périgord, those in need of comfort order Antoine Bouterin's garlic soup. It's a rich, full-bodied meal in itself.

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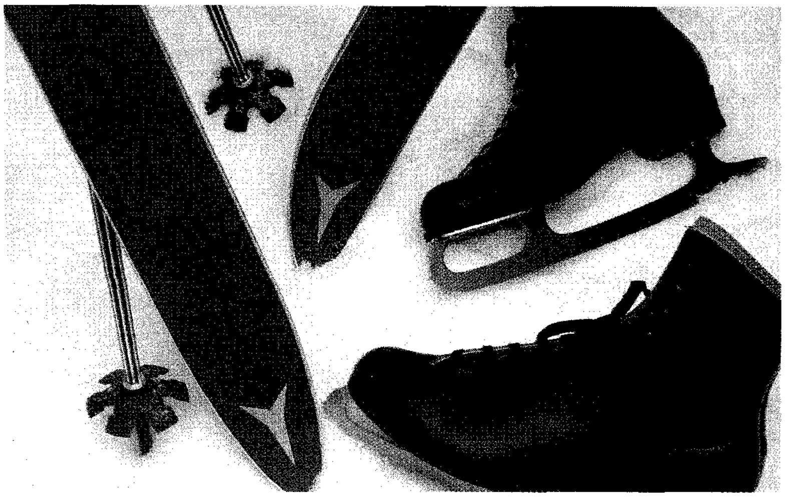
Photograph, top right: Louis Psihoyos.

EVEN ON THE SURFACE, THE NEVELE IS QUITE DIFFERENT.



Resorts in this area have been known to go as far as dyeing their snow blue to attract attention.

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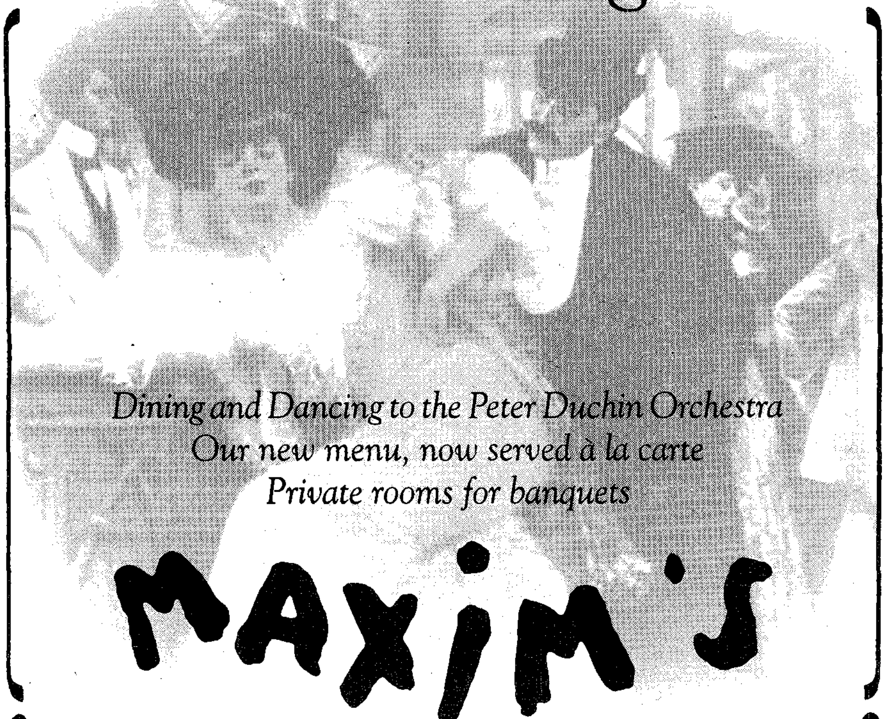

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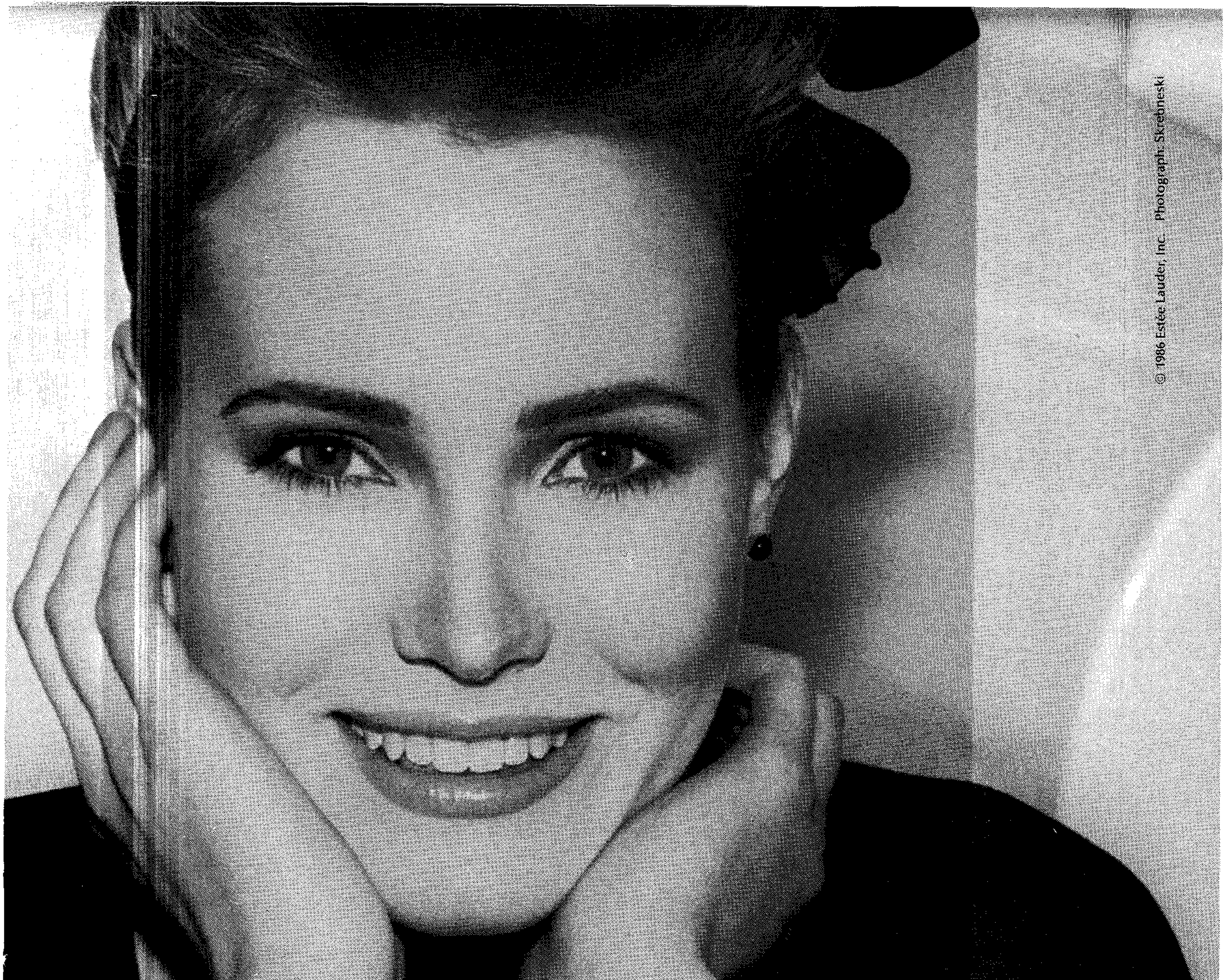

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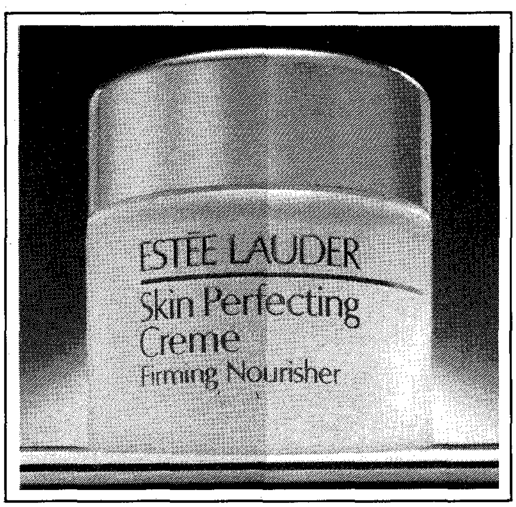

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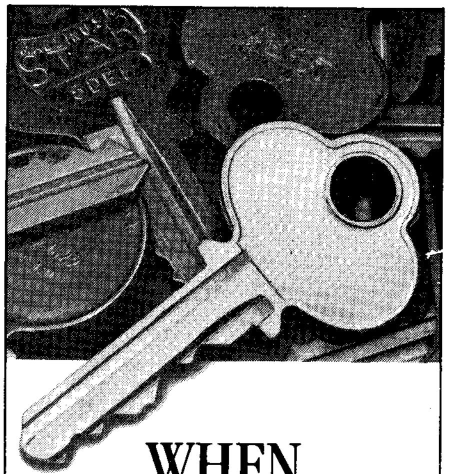

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LETTERS

Food Fantasies

AFTER READING "ASK GAEL" [BY GAEL Greene, January 5], I felt as though I'd gained two pounds. I ate it up!

Bob Limandri
Queens

DOESN'T GAEL GREENE KNOW OF ANY good *inexpensive* restaurants in New York? Every one listed (with the exception of the delis) rated an E for Expensive.

Bruce Bauer
Manhattan

I'M SO PLEASED GAEL GREENE LOVES THE desserts at the Gotham Bar and Grill. I, too, think they're brilliant. But then, I've been a longtime fan of pastry chef Diane Forley. That is, ever since we were teenagers and she baked the cake for my sweet-sixteen party.

Andrea Hirschfeld
Manhattan

Support Woes

AS A SECOND WIFE WHOSE HUSBAND HAS custody of his children, I have a perspective not covered in Lisa Rogak's "When Mommy Moves Out" [January 5].

Often, mothers give up their children because they never really wanted them in the first place. How many mothers will admit to that? Or how many will say, "I had my children when I was seventeen or eighteen and missed so much of life, I just don't want the kids in my way now"?

And how many of them volunteer to pay child support to their ex-husbands? Well, if $50 a week per child isn't enough for mothers with custody, it isn't enough for us either.

Bonnie Lyons Salkind
Jericho, N.Y.

I HAVE BEEN A TEACHER IN THE NEW York City public schools for more than 25 years, I pay child support, and I live less than an hour from my children. Yet I haven't seen them for five years. Under current divorce and federal child-support laws, the noncustodial parent, male or female, has no rights.

Child support means more than money—it means emotional support and the right to be involved in your children's lives after a divorce.

Eric Levi
Brooklyn

IT IS NOT UNNATURAL TO WANT A DIvorce or to recognize that your husband is the more stable and nurturing parent.

It is very irritating, however, to hear those self-indulgent, self-deluding women—who go off to pursue their fantasies and come back years later, after all the hard work has been done by Daddy—proclaim to the world how "self-sacrificing" they have been.

Many of these women are less emotionally mature than the children whom they have irresponsibly left behind.

Barbara Sigelbaum
Manhattan

NEW YORK STATE LAW SAYS THAT AN award of custody is made on the basis of what is in the best interest of the child. Aside from women who relinquish custody for economic or career reasons, there are women who flee their homes because of domestic violence—either physical or emotional—and refuse to use their child as a pawn in a divorce action.

These women realize that a child's emotional health depends greatly on the stability of his or her environment and that by leaving, they are truly acting in their child's best interest.

Philip S. Milone
Queens

Distress Signals

IN "THE CRACK IN THE SHIELD" [DECEMber 8], Michael Daly describes Brian O'Regan as having seen a doctor who "urged him to seek psychiatric care." Regrettably, O'Regan's need for help went unheeded at the stationhouse.

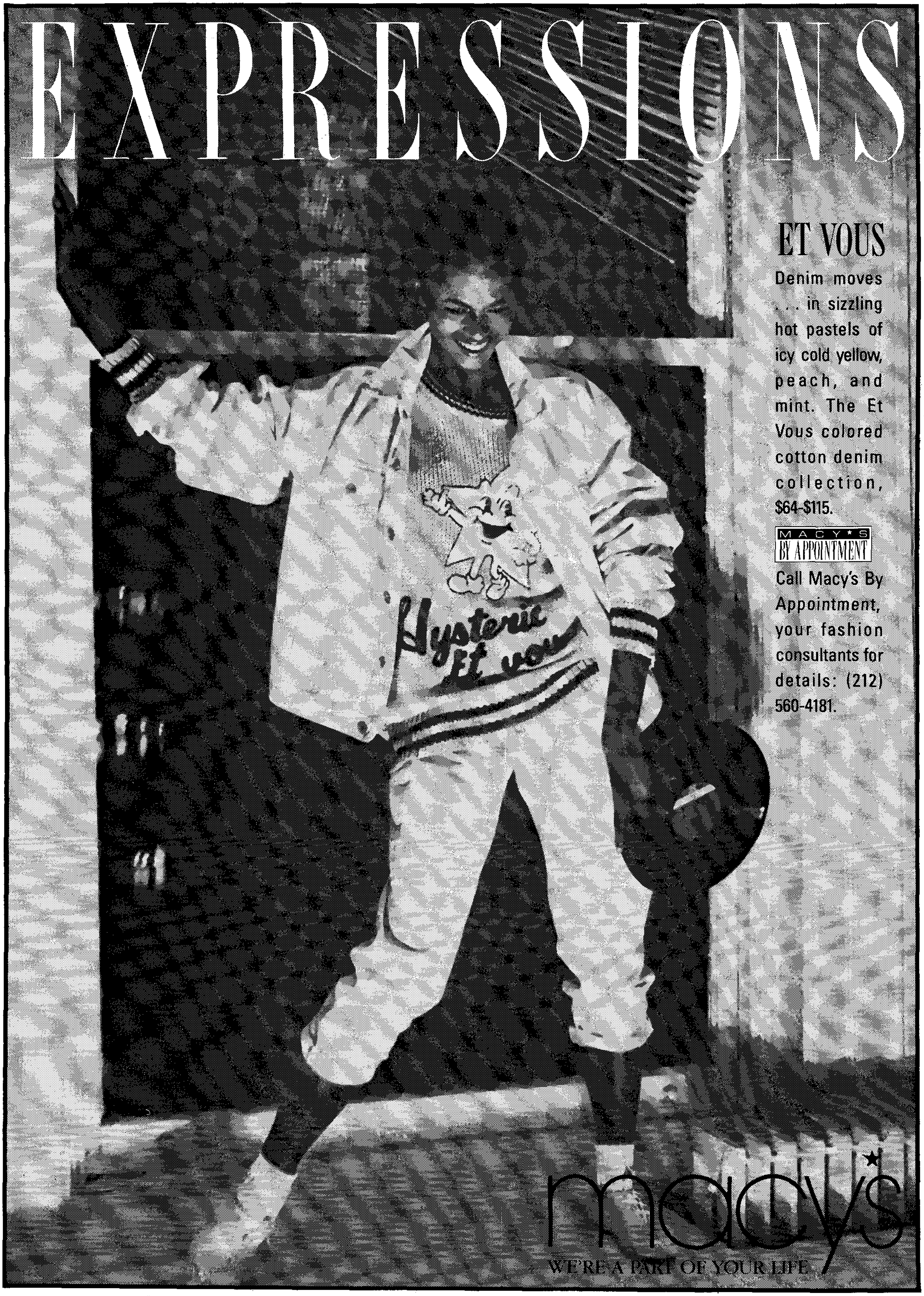
Let us hope that at other police stations throughout the country, a similar plea would now not go unanswered. Perhaps with additional funding of comprehensive employee-assistance programs, such tragedies may be averted in the future.

Philip M. Murray
Commissioner of Community
Health Services
Wyoming County Department
of Mental Health
Warsaw, N.Y.

WHY WEREN'T BRIAN O'REGAN AND THE other police officers given early warnings, in-house education, and psychological support? Why doesn't the department have psychiatrists whom officers feel they can turn to in times of need, without being blacklisted or losing pay?

Name withheld
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*



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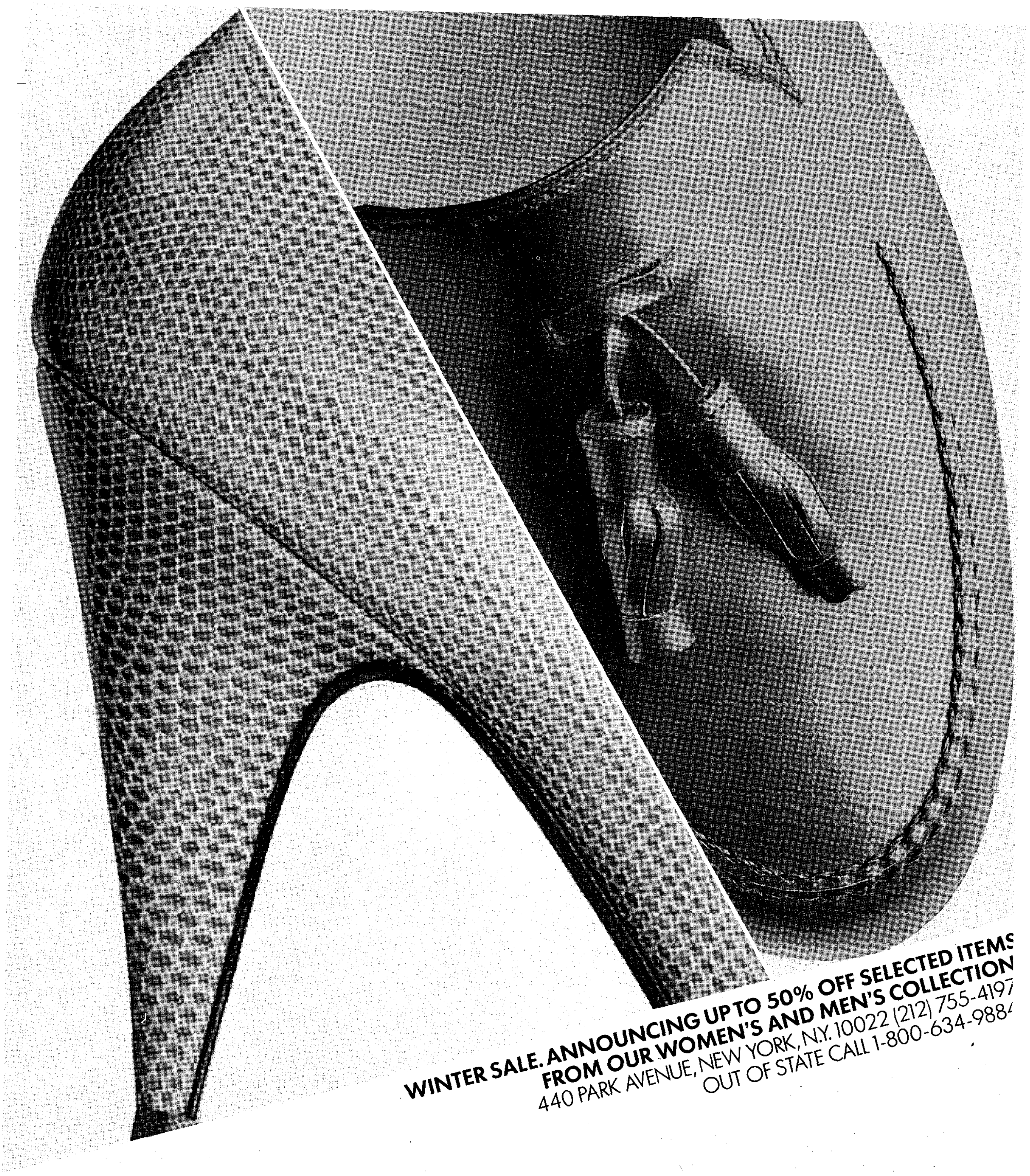

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INTELLIGENCER

BY JEANIE KASINDORF

HERE COMES A JUDGE...FOUR SEASONS TABLE TALK...PRIME TIME SLOT...NEWPORT NEWS

D'AMATO MAY NAME CONBOY TO BENCH

City Hall sources say they expect Senator Al D'Amato to nominate city investigation commissioner Kenneth Conboy for a federal judgeship. Conboy, who took over the Investigation Department last February, helped D'Amato run congressional hearings on drugs and law enforcement when he was Mayor Koch's criminal-justice coordinator.

Conboy was an assistant district attorney in Manhattan from 1966 to 1977 and headed the D.A.'s rackets bureau for two years. He was a deputy police commissioner from 1977 to 1983.

A D'Amato spokeswoman confirmed that Conboy is one of several candidates being considered, and said he "will be meeting soon with the senator's screening committee."

JASON AND JACKIE: OUT TO LUNCH

The publishing crowd in the Four Seasons Bar Room was wondering what Random House editorial director Jason Epstein was discussing with Doubleday editor Jackie Onassis over lunch last week. Was Epstein trying to take advantage of the disarray at Doubleday—which was purchased by Bertelsmann, the German publishing house, last month—and lure Onassis to Random House?

Onassis did not return calls for comment. Epstein said the meeting was simply a case of "two old friends having lunch together."

TIME TALK: MCMANUS TO TAKE TOP JOB?

Time Inc. staffers say they expect *Time* managing editor Jason McManus to succeed Henry Grunwald as editor-in-chief of Time Inc. this spring, beating out corporate editor Ray Cave for the job. They say that Henry Muller, an assistant managing editor at *Time*, is the front-runner to succeed McManus as the magazine's top editor. A Time Inc. spokesman said no decision has been made on the succession.

Although there has been speculation that Cave would be passed over for the Grunwald job because he was running *Time* during the Ariel Sharon affair, editors there say that is not the case. "It seems to be more a case of his alienating the corporate chiefs," one says. "He's very stiff and not good with people on a one-to-one basis, and what seems to have tripped him up was his relationship with the thirty-fourth floor."

Muller, who turns 40 next month, has been at *Time* for 16 years, serving as a foreign correspondent and as an editor in New York. "He has excellent news judgment," one *Time* veteran says. "He's very even-tempered. He's not wildly creative, but he knows a good idea when he hears one."

NEW ARCHITECT FOR LEFRAK'S NEWPORT

Sam LeFrak has hired architect Stan Eckstut to come up with a new master plan for his 560-acre Jersey City development across the Hudson River from Battery Park. Eckstut and his longtime partner, Alex Cooper, designed the widely praised plan for Battery Park City. Eckstut split with Cooper last fall and formed a new firm with the Ehrenkrantz Group, the architects that restored the Woolworth Building.

The original plan for the development—which LeFrak has decided to call Newport instead of Newport City—was done by veteran LeFrak architect Jack Brown and a Baltimore firm, RTKL Associates. Four residential buildings, one office tower, and a shopping mall are already under construction.

"The most exciting thing about the site," says Eckstut, "is that it has five miles of water frontage, more than any project I've ever seen. And the views are unbelievable. There are eleven piers that run as far as 1,400 feet out into the water, and we're going to create housing on the piers, which hasn't been done on the Hudson River since the early 1900s."

CBS DESIGN CHIEF KICKED UPSTAIRS

CBS advertising-design vice-president Lou Dorfsman—the legendary graphics designer who first used an "eye" as the network's logo—is about to be kicked upstairs. "He's probably going to be called special assistant to Larry Tisch, which sounds like he'll have new power," says one CBS staffer. "But the feeling here is that it's a bad move for him, because he's losing day-to-day control over the design department to Doug Clemensen, the head of advertising for the network. Clemensen is an administrator, not a hands-on designer."

Dorfsman, 65, joined CBS

JACKIE ONASSIS

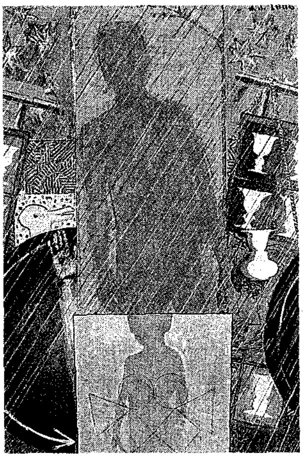
MCMANUS, CAVE, GRUNWALD

KENNETH CONBOY

ASSISTANT EDITOR: PEG TYRE

Photographs: top, Brian Quigley/Outline; center, Britain Hill/Outline; bottom, New York Post.

MAXIM'S IN MIDTOWN...ANGER IN ALBANY...WHAT'S IN *VOGUE*...CAPITAL COLLECTION



JASPER JOHNS'S *SPRING* (1986)

HERBERT WAIDE HEMPHILL

CBS

CBS LOGO

in 1946 and has been largely responsible for the distinctive look of its corporate design, long a source of pride for board chairman William S. Paley.

In December, as part of the network's budget cuts, Dorfsman's corporate art department was reduced from seventeen staff members to four. The surviving staffers were told that their department would be combined with the network's advertising-promotion art department and would report to Clemensen.

Dorfsman would say only, "I can't talk about it now because I don't know what my new job is going to be."

THE GOTHAM GETS FRENCH ACCENT

Robert Bergé, the man who revitalized the Parker Meridien, has been hired as general manager of the new Maxim's de Paris Hotel, on the site of the old Gotham. Bergé, who in 1981 helped bring three-star chef Alain Senderens from France to develop a new menu at the Parker Meridien's Maurice restaurant, says he hopes to open the hotel by November.

The new hotel will have a "lavish" Art Nouveau–style lobby and a French restaurant, Bergé says. "We want to develop a *cuisine moderne* that will be different from nouvelle cuisine. We are talking to a few French chefs, but we haven't made a final decision."

D.C. TOO DULL FOR CITY CHEF

Chef Michel Bourdeaux has left Potomac, Warner LeRoy's six-month-old Washington restaurant, and returned to New York to open a French bistro. Bourdeaux, who spent four years at Le Cirque and Le Chantilly before joining LeRoy at Maxwell's Plum, says he has come back to the city because Washington was "too conservative."

Bourdeaux wants to create a bistro that will be "devoted to taste rather than presentation." He's looking for a site in the West Village, and hopes to be open by the end of this year.

JOHNS IDEA NOT *VOGUE* ORIGINAL

Vogue's "exclusive preview" of four Jasper Johns paintings in its January issue is not as exclusive as the magazine would have its readers believe. The four-page foldout of the new Johns series *The Seasons* is a virtual copy of a four-page foldout of studies for the same paintings that appeared last May in the first issue of *Normal,* a literature-and-art quarterly designed by artist Paul Davis and editor Gini Alhadeff. *Vogue* touted *Normal*'s premier issue last July in its "People Are Talking About" section, and mentioned the Johns series.

"We're calling *Vogue*'s gatefold *Normal*'s first *hommage,*" says the quarterly's managing editor, Myrna Davis. "But it does seem a bit derivative." *Vogue* editorial director Alexander Liberman says, "Nobody ever said, 'Let's do what Gini did.' We admire it, but I think we both had a good idea and it's an interesting coincidence."

OLD FOLK ART LEAVES HOME

The core of America's best private folk-art collection is leaving the city. Over 375 pieces from Herbert Waide Hemphill's collection—which includes cigar-store Indians, pull toys, hooked rugs, whirligigs, and weather vanes—are going to the Smithsonian's National Museum of American Art. Hemphill, who co-founded New York's Museum of American Folk Art, has agreed to sell part of his collection to the National Museum for $1.4 million. The museum plans to hold a special exhibition of the Hemphill collection in 1990.

"This was part sale and part donation," says Hemphill, 58, who started the collection with a wood duck decoy when he was seven. "I thought it was fitting that these works be in a national museum. The Smithsonian can give the pieces the proper exposure."

CUOMO PRESS AIDE: FIGHTING WORDS

Governor Cuomo's press office is skirmishing with the New York *Post*'s Albany-bureau chief, Fred Dicker. Dicker says that during an argument last week, Cuomo's senior press officer, Gary Fryer, called him a "scumbag."

The exchange took place after Dicker complained to Cuomo's secretary, Gerry Crotty, that Fryer's office was badly serving the governor. Dicker says he was angry because "Fryer's office told us Cuomo had a private schedule in Albany when, in fact, he was holding meetings about Howard Beach before announcing that he had named a special prosecutor."

Dicker says that Fryer then called him and "used filthy and insulting language." Fryer says, "It's a personal matter between Fred and me, rather than an institutional conflict between the governor's office and the *Post.* It was a personal conversation; I don't use that language publicly."

Photograph: center, John Marmarus/Woodfin Camp.

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Media/Edwin Diamond

THE FATE OF THE EARTH

Hubbub at *The New Yorker*

"SOME PEOPLE LIKE TOSSING EVERYthing in the air and seeing how it all comes down," says 55-year-old Robert Gottlieb, who has spent the last 19 years as the quiet, effective top editor at Alfred A. Knopf. "Not me—I don't like changes or upsetting people."

Like it or not, however, Bob Gottlieb's own life changed and a tight, self-contained publishing world turned upside down last week when he was named the new editor of *The New Yorker,* succeeding William Shawn, the man who has held the job for 35 years. As inevitable as a change was—Shawn will be 80 in August—this particular one upset a number of gentlemanly "understandings" at *The New Yorker.* It also set off a series of meetings and speeches along the eighteenth-floor hall of the magazine, all climaxing in a staff letter to Gottlieb asking him, "as a reasonable person," not to take the job. The revolt of the writers, editors, and artists—part sixties student protest, part house rules committee admonishing a club member—ultimately dissipated, but not before the events of the week revealed how high the stakes, economic as well as journalistic, have become at *The New Yorker.*

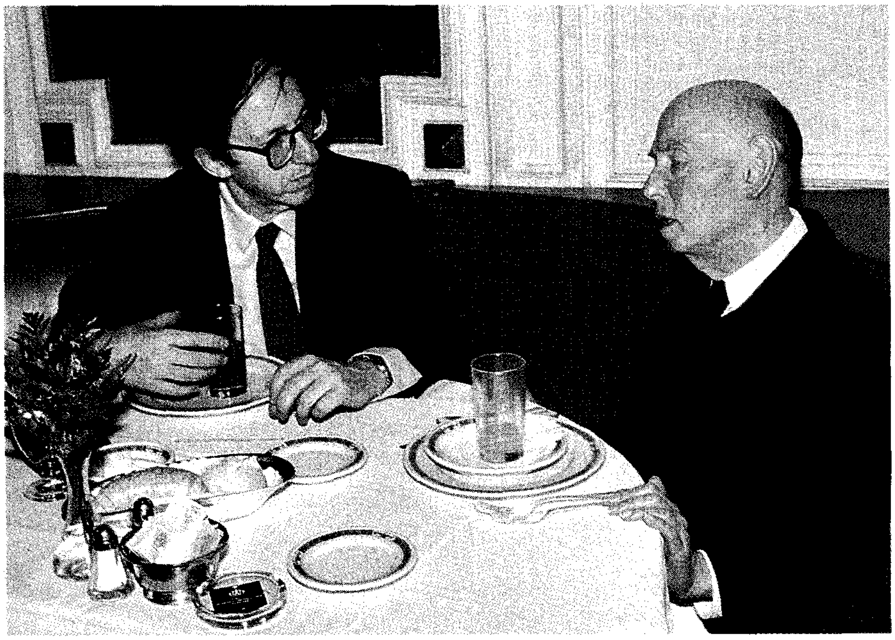
The man who initiated all the changes was, of course, S. I. Newhouse Jr., 59, whose family owns both *The New Yorker* and Knopf's parent publishing company, Random House (as well as the Condé Nast publications and newspapers and cable properties). When the Newhouses spent $168 million to acquire the magazine two years ago, its circulation was flat, advertising pages were plummeting from the recent highs of the early eighties, and there were increasing doubts about its editorial appeal to younger, less leisurely readers. Newhouse quickly installed a new publisher, Steven Florio, now 37. Florio rebuilt the entire business side of the magazine and began, in his words, to "sell" *The New Yorker* both to skeptical advertising agencies and potential readers. But because of *The New Yorker*'s special place in magazine journalism, there were only two questions about the future: When would Shawn step down, and who would succeed him?

The expectation among many was that Si Newhouse would give Shawn a desired retirement date, and that Shawn would give Newhouse a designated successor. In fact, the first of a series of role reversals took place about two months ago at a meeting between Newhouse and Shawn. The substance of their talk is now in dispute—there's a Newhouse version and a Shawn version. As Newhouse recalls the sequence, he insists he was feeling as pleased with the magazine editorially as he had ever been. Yet at the meeting, Shawn put forward his plan to step down. "Mr. Shawn is a perfectly rational man, totally committed to *The New Yorker,*" Newhouse says. "He was aware of his age. If he were five or ten years younger, he'd still be editing the magazine." The retirement date of March 1, 1987, was settled upon.

Shawn was not returning calls last week. But *New Yorker* staff members who discussed the sequence with him give another account. The Shawn version acknowledges that "a date" was put on the table, but not specifically for retirement. That would have been too direct, too un-Shawn. "Have you ever spoken to Mr. Shawn?" an associate asks. "Then you know." With The Date on the table, however, each man subsequently attached his own meaning to it. Newhouse, having waited respectfully for two years, pounced at the opening. Shawn instead chose to treat The Date as Maybe Someday, a form of understandable denial.

If Shawn was being less than forthright with himself, then Newhouse, too, was engaged in some illusive thinking. The Shawn version is that he let Newhouse know he wanted Charles McGrath to succeed him, and indeed, he had made McGrath his deputy. "Chip" McGrath, 39, joined *The New Yorker* in 1973 as a copy editor and has been the magazine's co-managing editor, responsible for the fiction pieces, since November 1984. Newhouse initially seemed to go along with Shawn's plan. But he had long admired Gottlieb, and another succession began to take shape. What a participant calls "the turning of Si" began just before the December holidays.

The turning occurred when Newhouse concluded that "no one at the magazine could do what Shawn had done," that no one had Shawn's "unique" mastery of content and "charismatic personality."



SUMMIT: *Robert Gottlieb and William Shawn at lunch last week at the Algonquin.*

Last month, while Shawn was preparing to move McGrath to an office closer to his own, as part of Shawn's version of a transition, Newhouse offered the job to Gottlieb. On Monday last week, Newhouse went to Shawn's office to tell the editor of the Gottlieb decision. Disappointed and shaken by the turn of events, Shawn declared his objection to the outsider and, as a colleague says, "to the idea of any outsider." Shawn also suggested a double betrayal, telling the staff that he had not agreed to leave March 1.

A twisting stairway leads from the eighteenth-floor editorial offices to the nineteenth-floor offices. Last Tuesday at 2 P.M., the space around the stairs was filled with 120 or so people, "from office boys to editors," one participant at the

Photograph by Elena Seibert.

meeting says. Shawn stood three steps up on the stairs in order to be seen, talked to the group briefly, and then took questions. The editor and writer Roger Angell stood next to him and also spoke, as did such venerable *New Yorker* figures as Lillian Ross, James Lardner, and Calvin Trillin. A committee of half a dozen men and women—all writers—was sent upstairs to draft the letter to Gottlieb. Others began to work the phones, asking contributors to lend their names.

The writers' commune missed its 5 P.M. deadline but benefited from the comments of the magazine's storied fact checkers. The phone bank struck gold: J.D. Salinger agreed to join the protest. Eventually, 154 names accompanied the letter to Gottlieb. His reply was brief, a typed note on Knopf memo paper, saying he planned to take the job.

The next day, Gottlieb and Shawn had lunch—where else?—at the Algonquin and The Date became February 15. By Thursday, the eighteenth- and nineteenth-floor halls were subdued, as the staff closed the bulk of the magazine—the students hitting the books again. "The feelings have been spent," an editor reported, adding, "The resentments had accumulated over two years." By Thursday, too, Gottlieb was making indirect approaches to people on the magazine.

In Gottlieb, Newhouse believes he is getting an editor like Shawn, or, at least, more like Shawn than Shawn's own candidate. Gottlieb grew up on the Upper West Side, went to Columbia, and attended Cambridge before returning to New York to start a career in publishing. As editor and president at Knopf, Gottlieb has worked with several of Shawn's star writers, including Jonathan Schell, Janet Malcolm, and Renata Adler. Like Shawn, Gottlieb is devoted to words and work and leads a near-reclusive personal life. He rarely lunches out, runs with the media crowd, or wears a tie—though he did for his luncheon with Shawn.

The proprietor and the new editor have a common approach. They both back away from any Big Think characterizations of *The New Yorker*'s "vision." Magazines often fit into certain model forms. At times, *The New Yorker* has seemed editor-driven—for example, in the fifties and sixties, at the peak of Shawn's energy. At other times, the magazine has been writer-driven, the contributors pouring out copy that was seemingly untouched by an editor's pencil. Recently, the aggressive circulation campaigns of the Florio regime have created the appearance of an audience-courting magazine (a circulation flier in the mail vows, "When life glooms over . . . there's a magazine that can cheer you").

Gottlieb won't buy any model. "I never had a 'concept' in my life," he says. "I react to circumstances and do what has to be done." Newhouse adds that he picked Gottlieb in part because "Bob approaches *The New Yorker* without any preset ideas." Neither man seems concerned about the magazine's trying to be a crowd-pleaser. "As an editor, I publish what I believe in," Gottlieb says. "I assume others will like it, too."

Gottlieb also sees his editorial judgments as not all that different from Shawn's. "If I were someone of radically different tastes, I wouldn't be going over there," he says. If there is any negative reaction to Gottlieb outside *The New Yorker,* it comes on this very point: Gottlieb may put out a magazine *too much* like Shawn's. For example, Renata Adler's impenetrable report on the *Westmoreland* v. *CBS* and *Sharon* v. *Time* libel cases—first published by Shawn—was brought out as a book by Gottlieb.

Gottlieb says he recognizes that publishing a magazine may not be like publishing books. One obvious difference is that magazines typically depend on advertising for more than 50 percent of total revenues. The last years of the Shawn era were marked by tensions between the business and editorial sides. A Ford automobile ad in the form of a cover gatefold—tucked-in pages that spread out when the magazine is opened—was cause for cheers among the sales staff. Shawn thought it "ruined" the cover art. The promotion people could never find out what the magazine was running week to week—as a result, for example, the recent Jonathan Schell series on Milwaukee started without extra attention on that city's newsstands.

The assumption—or hope—now is that there will be communication between the business and editorial sides. Still, someone who watched Gottlieb at Knopf described him as "tough, brilliant, and impossible—he doesn't work for anyone. Not Bob Bernstein [Random House's chairman], not Si Newhouse. He works only for himself." Says Florio, "He asked not to have any pressure put on him; he'll put pressure on himself."

The criticisms of *The New Yorker* have by now achieved folkloric stature: overly long articles, often boring subjects, too many unfunny cartoons, occasional clinker cover art ("Grandma's kitchen table," one sales person complains). But the signs of life are all there. Si Newhouse says the magazine added 80,000 new subscribers last year, increasing its circulation to a record 570,000. Ad pages were down 10 percent in 1986, to 2,700 pages, but Newhouse predicts a 5 to 10 percent increase in pages for 1987. The rebuilding of *The New Yorker* from the top down is beginning. Everyone concerned acknowledges it will be a drawn-out process. "It's not like turning on a light bulb," says Si Newhouse. Who knows better than he does?

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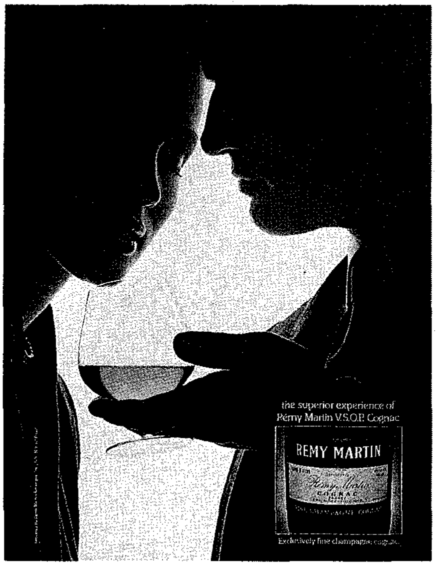
UP THE UPSCALE

An Agency's Appeal

LONG BEFORE MAX HEADROOM BEGAN urging his groupies to catch the wave, John Margeotes and George Fertitta caught one. Laid off by a failing ad agency fourteen years ago, the pair had the wits to launch a firm of their own, specializing not in a particular kind of account, or even medium, but in a certain type of consumer. That decision, coupled with imaginative campaigns, has helped make Margeotes Fertitta & Weiss a hotly pursued, $40-million agency, and one of the few now thriving.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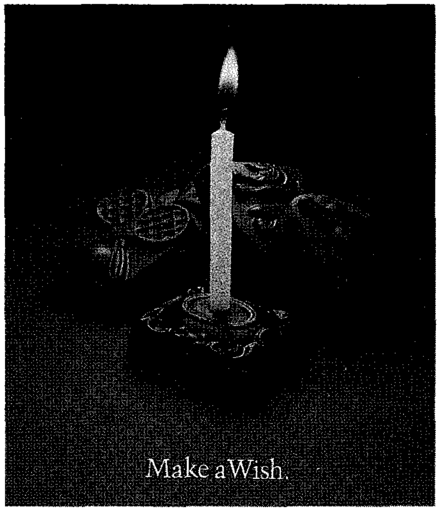
SWIRL 'N' SNIFF: *The Rêmy experience.*

Luckily for MF&W (the W was added when vice-president and co-creative director John Weiss arrived from Muller Jordan Weiss nine months after the agency was formed), at the time of its inception in 1973 its sophisticated target audience was about to balloon. Suddenly, it seemed that everyone was going for "quality," and MF&W soon found it needed a name for this new group of quality-seekers. It came up with VSOP—Very Selective, Opinioned Purchasers. "These are the people who separate mediocrity from the special," says chairman Margeotes. "They are smart skeptics who want the best in everything they buy. They come from all income groups, from all geographic locations; what's different is their attitude. They seek quality above quantity in all aspects of their lives, even when it comes to two-ply toilet paper versus one-ply."

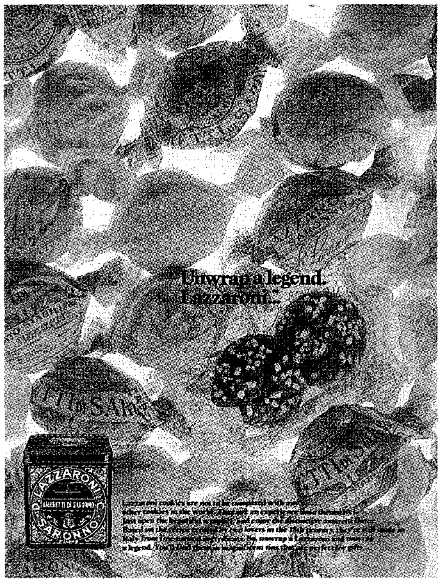
That prophetic philosophy became the sentiment that virtually defined the past decade. There was a movement toward the gourmet—even on the part of consumers loyal to Campbell's red-and-white soups. Says MF&W vice-president Paul Donaher, formerly of Young & Rubicam, "Consumers are looking for panache. Which is why you're seeing such things as name-brand fresh mushrooms and Maxwell House bagged beans."

MF&W's prescient positioning has recently landed it several new clients. In November, it won the $2-million Nature's Bounty vitamin account; in December, $2.5 million in business from 4C Foods Corporation for its Italian bread crumbs, iced-tea mix, and grated cheeses; and in January, the $1.5-million Danskin account, for which it beat out eight other contenders, including several industry giants.

The agency made its name with a treasure trove of *les musts* of the VSOP crowd—Godiva chocolates, Rémy Martin cognac, Villeroy & Boch fixtures, Kirin beer, Orrefors crystal, Bankers Trust, TDK Electronics, the Hearst Corporation, Merona sportswear, Germaine Monteil cosmetics, Celentano Italian foods, Andrew Geller shoes, and Lazare Kaplan, cutters of the world's only brand-name diamonds. And the industry awards—virtually every one of them—just kept on coming. There was also a long line of suitors, among them BBDO and Needham Harper before *their* marriage; although flattered, MF&W declined the advances. "We felt that we hadn't given ourselves a real shot," says Fertitta, "that we were thriving but were still largely unfulfilled promise."



SWEET DREAMS: *Godiva's new spotlight.*



LIFT-OFF: *Lazzaroni's floating cookies.*

The promise goes back to the time during the recession when Fertitta, an account manager, and Margeotes, a creative director, both at Shevlo advertising, learned their agency was about to fold. Undaunted by the economic climate, these two enthusiasts met over lunch one day to discuss their ideal kind of advertising. "We focused on the kind of clothes we'd want to wear, the food we'd want to eat, and made a category list," recalls Fertitta. "We figured we'd have to have a personal affinity with the product to advertise it." An upscale upstart was born.

The $40,000 Kirin beer account, which Fertitta had brought to the dying Shevlo, became the new agency's first catch. Next MF&W snagged a relative big-timer, Warnaco's Rosanna Knitted Sportswear, billing at $300,000, followed by Maserati, billing at $400,000. So cocky was the fledgling agency, Margeotes remembers, that it even went after the BMW account, up against rivals ten times its size.

MF&W didn't win BMW, but in 1977, it landed Godiva, then an obscure Belgian subsidiary of Pepperidge Farm with just $3 million in sales. The campaign for the chocolatier was "whimsical, tongue-in-cheek, very focused work appealing to the intellect of those who see the copy," says Godiva president Tom Fey. One ad, headlined PRESENT PERFECT, featured three pieces of the candy, each wrapped as a gift, with the copy "All who receive an offering of Godiva chocolates are gift rapt, indeed." In another ad, the chocolates showed up as the keys on a xylophone. "Hum a Few Bars," trills the cap-

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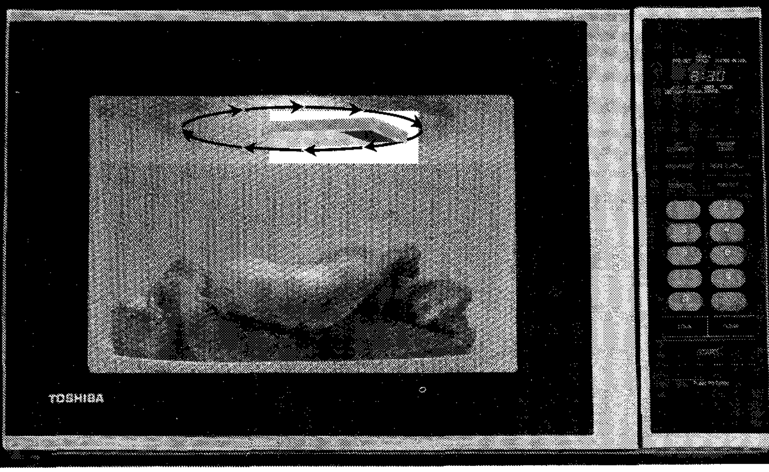

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tion, while the text rhapsodizes, "No lowly bars these, but lyrical confections." Another ad plunks a Godiva golf ball atop a golden tee: DRIVEN TO TEMPTATION, reads the headline.

MF&W's work for Rémy Martin is equally catchy. When research revealed that no print advertisement had adequately captured the experience of drinking cognac, MF&W determined to do something. Its Rémy campaign re-creates that experience in visually arresting scenes that, according to Rémy Martin president Bob Beleson, have helped sales jump 50 percent in four years. "Before assigning the account to MF&W, I leafed through magazines to find ads I liked and was struck by the work for Godiva. It's simple and clear, with clever messages and extraordinary production values. MF&W has a real feel for print in an era when most agencies are trying to focus on TV."

MF&W is more than just a strategic fit for Rémy; it's a comfortable one. "Working with these people is a real pleasure, something rare in advertising circles," says Beleson. "There is no creative recalcitrance, there are no prima donna egos. You can send them back with the same concept 100 times and they'll demonstrate an amazing willingness to bend over backwards. It's the rare agency that has actually grasped that the key to a successful relationship is making the client happy," he adds. "MF&W understands that." Nevertheless, such dedication wreaks havoc with MF&W's bottom line. Though the agency has made money from the start, it runs at approximately 10 percent profitability, half what an agency its size normally aims for.

The agency also understands that it has to distinguish its clients within their own categories. In its Bankers Trust campaign, rather than taking the approach favored by most banks, insurance companies, and other financial institutions, which aim to reach America's wealthy establishment, MF&W zeroed in on the individual entrepreneur who has made it on his own. "We make money for people who make money," reads the slogan. "We could have gotten lost elsewhere," says Andy Simon, until recently a vice-president at the bank. "But at MF&W we got a lot of attention, along with brilliant creative input that was strategically on target." Since that campaign began, in 1983, Bankers Trust has tripled its deposit base and doubled its loan portfolio.

Only three months after MF&W created "The New Italians," saucy red-and-white ads for Celentano, the company's sales soared nearly 40 percent. And in the first year after MF&W positioned Lazare as the diamond "setting the standard for brilliance," sales more than doubled, from $19 million to $40 million. "The people at MF&W work so well together that I don't feel like I'm the enemy," says Lazare Kaplan marketing director Amy Wiener. "Although they are strong in their point of view, they're never inflexible or intransigent. They come up with lots of alternatives for solving the same problem, and don't railroad us into one magical solution. They're not the kind of people you go to and have them just say yes to whatever you've done or thought. There's a real dialogue."

When it counts, however, the agency can be concise and direct. "Whether in print or broadcast, we aim to narrow the distance between a consumer's perception and the product's actual use," explains Margeotes. "We come as close as possible to putting that product in a customer's hands."

To capture the "essence" of Orrefors crystal, for instance, the agency commissioned dramatic photographs of several of the Swedish vases—in one, a ballerina twirls on the lip of the vase, adding a fairy-tale touch, while in another, a figure dives through the air. To bring Lazzaroni's Amaretti di Saronno individually wrapped cookies closer to the viewer, MF&W photographed the confections so they appear to be floating over the page.

Because of its reputation for prettiness, however, the firm has been branded a glamour boutique—and thus has been ignored by many big-budget package-goods accounts. And because its clients are better known than the agency, MF&W often misses out on advertisers seeking what Fertitta calls "the comforts of an internal security blanket, a well-known name." This may be why, though the agency courted them, it did not win such clients as NYNEX, Dior, Maidenform bras, Connecticut Mutual, the Florida Citrus Commission, and Liz Claiborne.

In fact, MF&W is not viewed as a marketing powerhouse. To strengthen its image, it recently launched a sales-promotion division and hired marketing expert James Morgan, who had gone from executive vice-president in charge of marketing at Philip Morris to chairman and chief executive officer of Atari for a brief stint in 1983. Morgan says he was attracted to MF&W by the agency's visionary outlook.

That prescience, Fertitta reasons, will carry MF&W into the bigger time without changing its special character and exceptional morale. Says Fertitta, "I'd rather be a $40-million happy agency than a $200-million unhappy one."

"No, wait," he adds, "what I'd really rather be is a $200-million happy agency." He may have found the highroad there. ■

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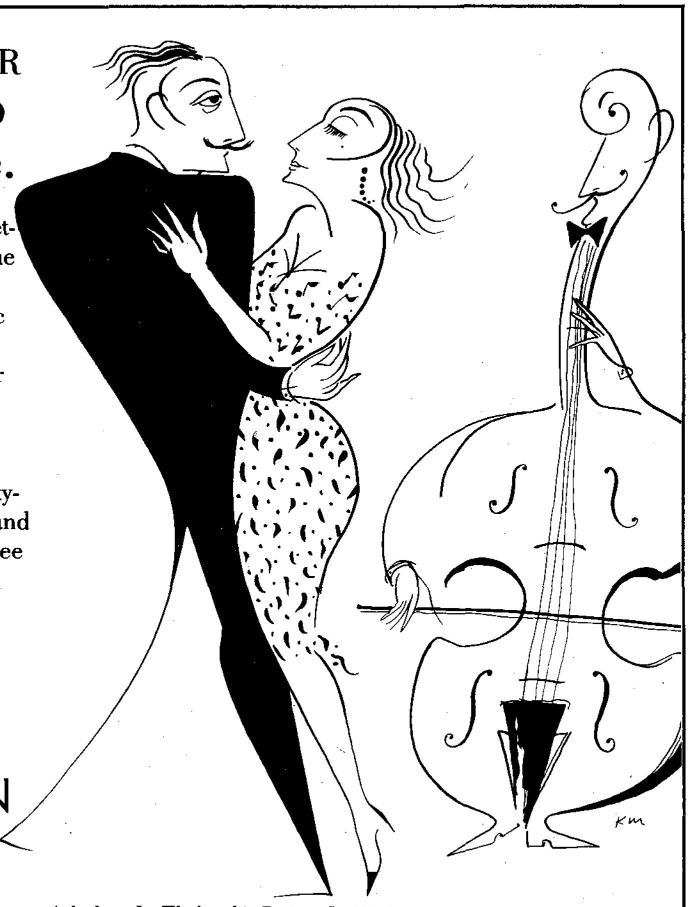

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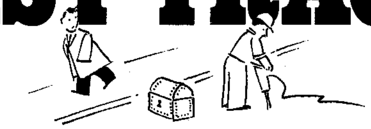
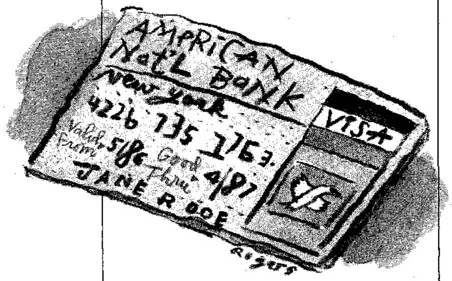


DOLLAR SIGNS

Cut-rate Credit

"IT'S A SCANDAL," SAID Senator Alfonse D'Amato on a campaign swing upstate last year. The scandal—20 percent interest rates on New York bank credit cards—could be fought, D'Amato said, if consumers got their Visa cards and MasterCards from out-of-state banks that offer lower rates.

The strategy has not shamed the city's larger banks into reducing their rates. But a few weeks ago, a small bank called American National, at 60 Broad Street, put a sign in its window advertising the nation's first bankcard with a single-digit interest rate—9.5 percent. "Pretty soon," says Leslie Deak, American's president, "young bankers, lawyers, and other Wall Street people were coming in off the street, asking about the card."



Deak was surprised—he'd intended the card, which requires a $2,500 minimum deposit and has a variable rate two points above prime, for people with cash but no credit history: widows, divorcées, students. But a card with such low rates has obvious attractions for free-spenders of all kinds. "We're finding that the card has widespread appeal," he says. "We're receiving requests from people who use their cards for financing purposes, because it significantly reduces the cost of credit."

So far, other banks are ignoring Deak; Chase Manhattan last week announced it will cut its rates to 17.5 percent—down 2.3 percent from the current rate but eight points higher than American National's.

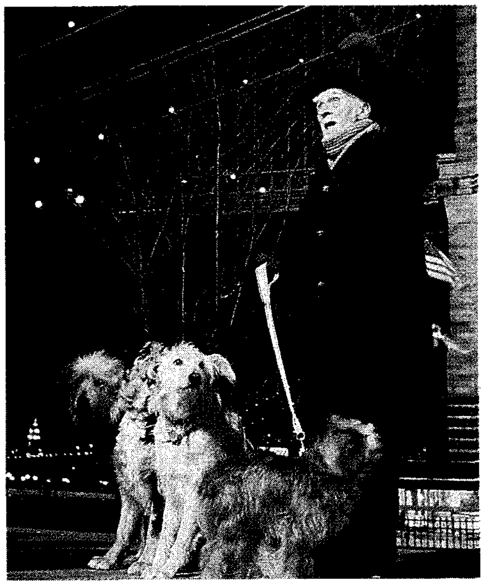
"We don't think it's fair to charge 18 or 19 percent," says Deak. "We're showing that banks can go below double-digit rates and still make money."

MELISSA MORGAN

BRIEF LIVES

A STAR IN THE EIGHTIES

THE SCENE VIOLATED EVERY RULE OF commercial filmmaking: a full union crew on a Brooklyn pier on a freezing January night, cameras trained on a frail 81-year-old man being pulled along by five dogs. But Norman Jewison, the director of *Moonstruck,* was more concerned about the dogs than about Feodor Chaliapin Jr. "The last time I asked Feodor to improvise," says Jewison, "he talked to the dogs as if they were his children. It was brilliant—my cameramen couldn't get off him."



Feodor Chaliapin Jr., the actor.

It isn't often that a great character actor comes into demand in his eighties. But until this year, despite hundreds of film roles, Chaliapin was convinced he would go to his grave remembered only as the son of the legendary Russian opera star. "My father's name was always in my way," he says. "In Hollywood, at one point, I changed my name. On a quiz show in Rome, where I mostly live, a contestant was asked about Chaliapin. 'He was a great opera singer who now works in movies,' he said—when my father was already 50 years dead."

Now Chaliapin, with a burst of memorable roles, is doing something about that. As a blind monk, he shuffled through *The Name of the Rose,* almost working the miracle needed to save the film. *Moonstruck,* about a working-class widow with a complicated romantic life (it will be released next winter), was supposed to be a vehicle for Cher. As her grandfather, Chaliapin is comic relief—a mad old man—but despite his limited screen time, the crew is betting on him to steal the picture.

"I had to take a physical examination for *Moonstruck,*" he says. "The doctor told me I had the health of a 35-year-old." Had the doctor spent more time, he would have learned that the actor has some unusual ideas about longevity. "Nobody ever died from smoking," says Chaliapin, who consumes a pack a day. "But drinking—it not only destroys the liver and heart, it's anti-*aesthetic.*"

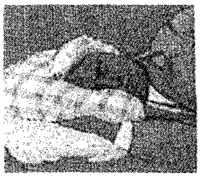
Chaliapin never learned much about cancer prevention, but he learned about aesthetics, and acting, by watching a master. "I don't believe in schools," he says. "To learn how to ride a bike, you need the bike." And he avoids the operas he saw his father perform, "because anyone who would play his part would be so much worse."

"I expect death with great interest," he says. But before he goes, he's planning to enjoy the Chaliapin vogue. "My favorite roles are the ones I haven't played yet. Like King Lear—that's not a bad part."

JESSE KORNBLUTH

Photograph by John S. Abbott. Illustrations: top, Guy Billout; bottom, Lilla Rogers.

MR. PEEPERS'S NIGHTS: The Versailles Squeak



LONG BEFORE THE HARPIST STARTED plucking, as the heavy old silver clanked and the porcelain teacups clinked behind the closed dining-room doors, I arrived at Mrs. Thornton Wilson's tea-tasting. The tea-tasting was prior to Mrs. Astor's Benefactors' Tea, which was prior to Ralph Lauren's Patrons' Reception, which was prior to the Preview Reception before the Winter Antiques Show at the Seventh Regiment Armory on January 23.

No one was around, so Gayfryd Steinberg and I did a bit of wandering past the quivering orchids hovering protectively over framed photographs of Astors and Vanderbilts. I stepped on the living-room floors and they creaked and groaned with age, and, in my ignorance, I remarked how nice it was that the Wilsons had left the original floors.

The curtains lay on the floor in tidy silk puddles as though the great curtain arranger had been pleating there a minute before.

"I spend too much time on my puddles," said Gayfryd, "and then the cat comes and puddles on them."

We creaked and crackled back into the paneled library and Josie Wilson came out, a beautiful woman in a soft gray cashmerey dress with a bit of beading but not too much for an afternoon on Sutton Place. She has a Daisy voice that sounds like money and the South and many years of breathing silvery air. I told her I liked her floors.

"When Thornton's mother and father got married, his father's aunts, Mrs. Cornelius Vanderbilt and Mrs. Robert Goelet [actually, she said Caroline Astor Wilson], gave him the floors and the paneling. They're from Versailles. . . .

"Thornton has lived in this apartment since he was three. He's lived here all his life, which, I think, is unusual in New York. It's an old shoe. Albert Hadley and I ripped it apart, but we put it back together," she said in her light voice.

Mario Buatta, the chairman of the Antiques Show, rushed in, his briefcase spilled open, and a square of somebody's future chintz fell out onto the floors from Versailles.

"I've been on your boat many times," I said to Malcolm Forbes and was instantly sorry I had not said "ship." And then we all went into the dining room to see the tea, moving over the cracked floors that vibrated with what I now knew was the Versailles Squeak.

Mrs. Wilson pointed out her husband's grandmother's tea set, which Tiffany's had polished to full radiance for her.

"It takes two men to lift the tray, it's so heavy," she said as I began pouring and trying to get the tongs around a recalcitrant sugar cube.

"Things were simpler in the country," Josie Wilson said to Malcolm Forbes almost apologetically.

"Very tasty," said Malcolm Forbes, eating. They went to the window.

"Your lawn looks great. Does Thornton cut it every day?"

Many women began to arrive. Jean Tailer with Carroll Petrie. Nancy, Lady Keith. Lee Thaw. Lee Radziwill. Mary McFadden. Carolyne Roehm. Anne Slater, Chessy Rayner. Susan Newhouse. Paloma Picasso and a band of giant young blondes in boots, none of whom I knew.

Some of these women went back 50, 60, 70 years into pasts that are now happily vague. They were the surviving major beauties of their age, and I thought how happy Truman Capote would have been to be there knowing all their secrets and histories. Many of them had done just what he advised: They found their style years ago and did not change, so they never seemed to age. I thought of these pasts, which were wild and sexy. They all still had good bosoms and legs and sometimes-acquired Daisy voices like cool breezes blowing through thin white curtains in summer rooms. Now, well married, they wore little fitted $2,000 suits and big daytime jewels, and many lived in rooms like this, where everything was important and soothing, rooms that had—oh so quickly, it seems—become like this, like an old shoe. Most of the women here were not like Thornton Wilson Jr. They were people from elsewhere, sometimes way elsewhere. And sometimes, with the newer ones, their houses did not fit them at all yet. When they spoke to one another, often it was with pauses, as though they were carefully considering their words.

I had just come from Woody Allen's new movie, *Radio Days*, and I thought of the scene *(continued on next page)*

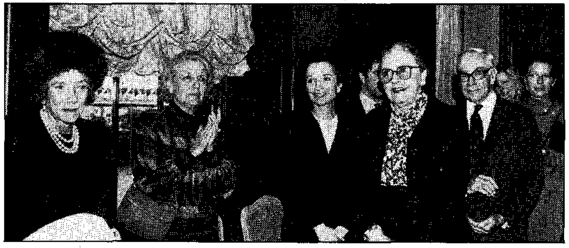
Jean Tailer, Carroll Petrie.

Josie Wilson, Mario Buatta.

Gayfryd Steinberg, Tailer.

Lyn Revson, Anne Slater.

Lee Radziwill, Kip and Malcolm Forbes.



Brooke Astor (left), Radziwill (center), Slim Keith, Forbes.

Photographs by Tony Palmieri/*WWD*.

TRUE TALE

SUBWAY AVENGER

THE NO. 4 EXPRESS WAS out of service, so the morning-rush-hour crowd at Union Square boarded the local. Standing at the back of the pack, I was grumbling and getting on the train when a young woman came barreling down the stairs, shouting and shoving her way past an elderly gentleman who was politely trying to squeeze onboard. Without apology, she crammed herself into the car, almost knocking me over; the man stayed on the platform.

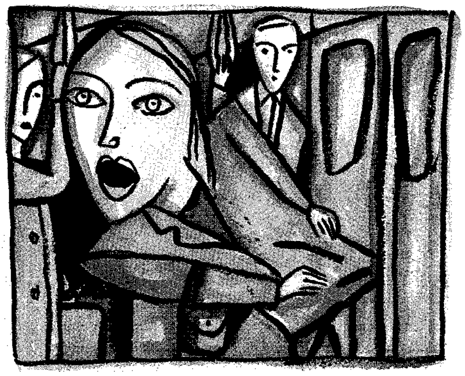
But while the woman's pushy body had made it into the train, a good deal of her long brown skirt had not. Two thirds of it was caught in the door, and though she cursed and tugged, she could not get herself free. No one offered to help, and the train lurched into the tunnel.

The train stopped at 23rd Street, but the doors that opened were on the opposite side.

"I need to get out!" the woman shrieked, tearing at her skirt. The rest of the passengers just watched.

The scene repeated itself at 28th and 33rd Streets: The other doors opened, she yanked and yelled, the other doors shut.

She got free at Grand Central. Her mouth was set, her forehead creased, her skirt covered with grease. Still cursing, she stormed off in the direction of the downtown platform. Smiling, the rest of us headed for the exit. The day was off to a fine start. RANDI FUCHS



PRICES

HERE'S WHAT IT COSTS TO BE a Giants fan these days:

☐ Four-course dinner, open bar, and nine TV screens during the Super Bowl, at the Sporting Club (99 Hudson Street), $125.

☐ Ten-foot rental television for Super Bowl Sunday, including delivery, from New York Video (717 Lexington Avenue), $650 plus $4,000 deposit.

☐ Quarter keg of Michelob, from Grill Beverage Barn, Inc. (261 Delancey Street), $50.

☐ Official Giants Riddel helmet, at Gerry Cosby (3 Penn Plaza), $151.

☐ Giants season ticket, $112 or $136 (with a 20,000-name waiting list; available, perhaps, for the 2007 season).

MR. PEEPERS'S NIGHTS

(continued from previous page) where Mia Farrow, a cigarette girl turned society reporter, is sitting at dinner and her voice, which she has had trained, suddenly slips back into a Brooklyn squeak and everyone looks up, startled. But there were no slips today.

"Some pasts in this room," I said to the woman next to me.

"And now they are all so respectable . . . and so rich," she said.

Here was a case of 120-year-old money inviting 11-year-old or 8-year-old money, but not quite, because it was for charity.

I went over to Carroll Petrie to tell her that I have her lamp, and she told me a story about our mutual lamps' provenance. Later, Gayfryd told me that Milton Petrie and her husband, Saul Steinberg, were sitting together at a dinner and Mr. Petrie admired Saul's watch. Saul took it off and let him try it on, and he kept it on. Finally Saul said, "Milton, would you like the watch?" and Milton looked so happy as he said, "No one's ever given me anything before."

Then Gayfryd went over to discuss skirt lengths with her neighbor Carolyne Roehm, whose soft gray suit fell far short of her stellar kneecaps and who told Gayfryd to wear her skirts shorter.

Everyone was discussing the Tiffany Hostesses table settings and India. Everyone seemed to be going to or coming from there. Josie Wilson going tomorrow. Mary McFadden decorating a Mogul garden. Sharon Hoge, who was wearing a fur piece of little ferret-faced creatures biting the tails of other fur creatures, said she was going this Saturday. And Carolyne Roehm had just come back, having found the poverty very depressing, until she decided there was nothing she and Henry Kravis could do about it.

Mario made a short speech about the Antiques Show and the surrounding events and introduced Kip Forbes, who had just bought Queen Victoria's knickers and would be showing them.

"My friend David Sulzberger just bought Marilyn Monroe's brassiere," someone told Kip. "Maybe you should get together."

I WAS TRYING TO FOLLOW ALL THIS BUSINESS WITH THE various Benefactors' and Patrons' parties, but I couldn't get it all straight. The Winter Antiques Show used to be a painless event. You paid a few dollars and walked around the armory. Now there are all these pre-tea-tastings and cocktails, and the events start earlier and earlier. Earlier means more expensive, another $500 ticket. But it also means that no one but the very secure would be at all late. As Mario spoke, I looked across the room past Lyn Revson in her tiny leather skirt with her hair flowing down to her bottom and saw Brooke Astor, the guest of honor, in her sable hat, gloves, and pearls, and then she was gone, supposedly sick, but who knows how these Astor brides get along.

Well, at least I understood this particular tea-tasting, having been there the night it all began eight days ago over pasta shells at Rao's in East Harlem. As the jukebox played "Till Then," Mario turned to Marilyn Evins, who is on the committee and doing the P.R., and said, "Maybe we should have a tea-tasting," because they were both afraid Ralph Lauren wouldn't show up. And Marilyn told Mario he should have been in public relations, he was so brilliant at it.

Now the food lay before us, largely untouched, the pink iced cakes in martial rows, the uninvaded wheels of cheese starting to sweat and smell just the least bit on the Buatta chintz under the Chinese wall panels.

The ladies started to leave.

"It's not even an hour," said Mario Buatta. "All this preparation, all these women, all the clothes, and it's over in 50 minutes."

But it isn't over, Mario, I thought, thinking of future social collisions over the prosciutto-mousse cheese puffs and in the aisles of the drafty armory. It's only just begun.

Illustration by Anthony Russo.

RUTH RECOMMENDS

BY RUTH GILBERT

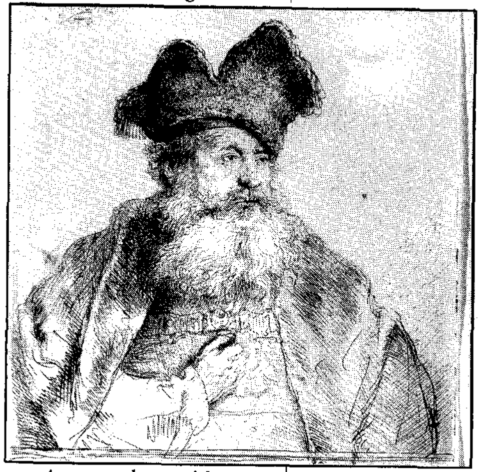
The International Cat Show comes to Madison Square Garden January 23 through 25. Excitement and tension are high; cat owners are even more intense than the dog-owner species.

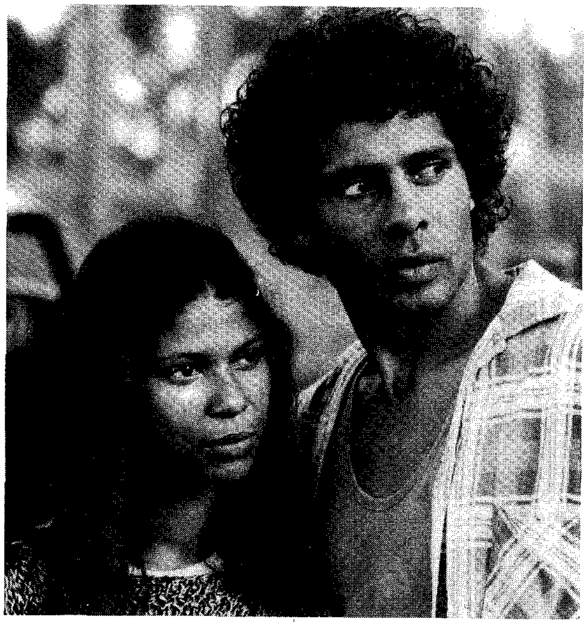
'SCENE OF THE CRIME'

Above is Catherine Deneuve as a woman yearning to escape the constrictions of small-town life. Will she? Go to the Lincoln Plaza and find out; the suspense film opens January 23.

WINTER ANTIQUES SHOW

Rembrandt's Old Man With a Divided Fur Cap *can be seen January 23 through February 1 at the Seventh Regiment Armory along with Victoriana, eighteenth-century furniture, jewelry, and more.*



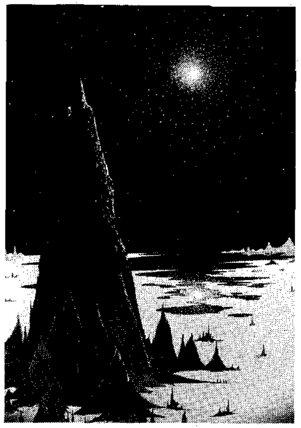


'THE FRINGE DWELLERS'

Bruce Beresford is the director of an Australian film, opening January 23 at the Baronet, that explores the bittersweet life of a closely knit aborigine family. Above are Kristina Nehm and Ernie Dingo.

LYON OPERA BALLET

Maguy Marin's completely different Cinderella, *in which faces are hidden by doll masks, is at the City Center January 20 through 25. A mixed bill follows, January 27 through February 1.*



'SEVEN WONDERS OF THE UNIVERSE'

Above, an icy alien landscape—a "globular star cluster"—floats in the sky, only one of the wonders to be featured in the new Hayden Planetarium show starting January 21.

Photographs: top right, Ed Glassing; bottom left, George M. Cushing; bottom right, G. Amsellem.

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TRUE BLUE

FROM GIANTS TO SUPERMEN

BY ERIC POOLEY

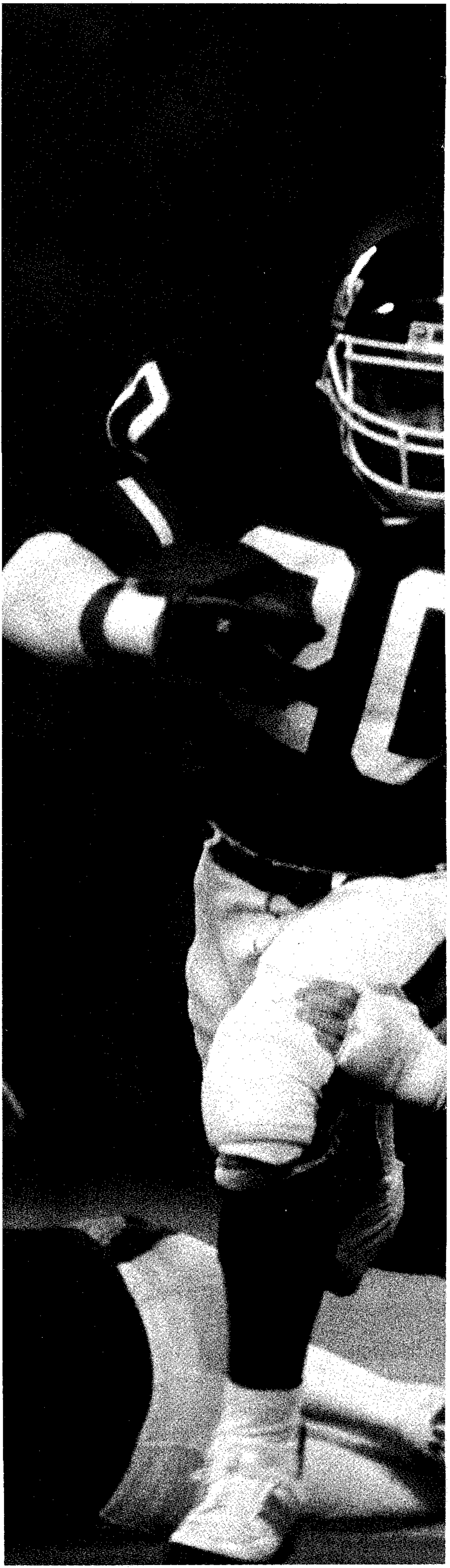
EVEN WITH THE GALE BLOWING MILES OF CONFETTI and 76,000 cheers down the tunnel and into his face, George Martin could hear the low, familiar voice behind him.

"George."

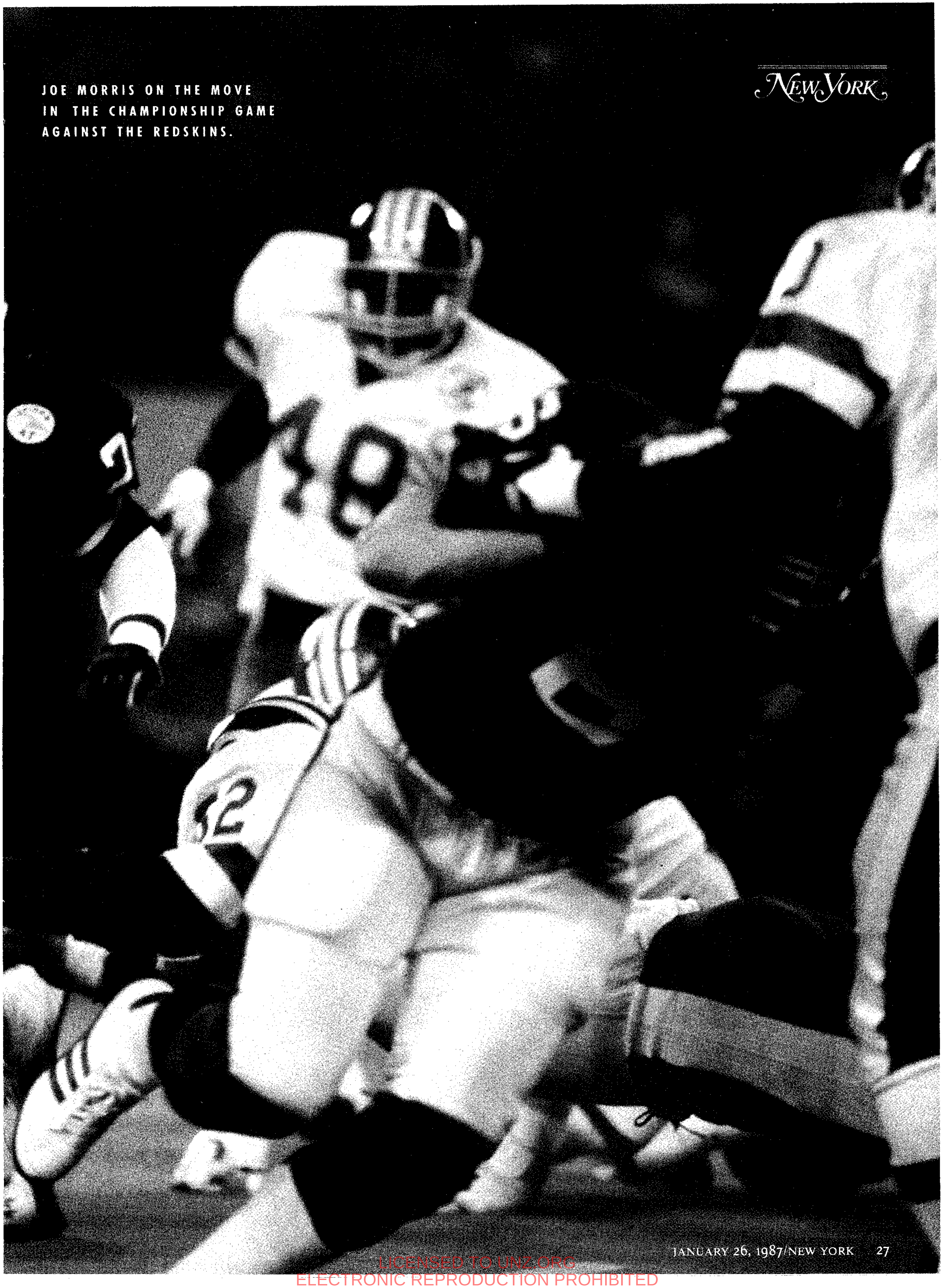
Martin, 33, the veteran defensive end and big brother of the New York Giants, looked around and saw Harry Carson, 33, the veteran linebacker and village elder, holding out a hand. As the only Giants to survive Bill Arnsparger, John McVay, and Ray Perkins, Martin and Carson deserved to toast Bill Parcells, their NFC championship, their sixteen wins and counting. And as their younger teammates rumbled past them into the locker room, they shook hands in the wind and said nothing at all.

Their team, of course, had just won the NFC championship by stuffing the Washington Redskins, 17–0, their third win over Washington, possibly the second-best team in football this season. Not even counting the Super Bowl ("Maybe I'll be able to think about it tomorrow," said Carson), the list of milestones was becoming unmanageable: eleven wins in a row, eight quarters of play-off football for a total score of 66–3, their first championship since 1956—that sort of thing.

"Harry and I talked about it later," says Martin. "We can't believe it—will we wake up and be 3-12-1 again?" This was the Giants in victory: buoyant but contained, and some of them still a little worried. Oh, there had been affectionate head-butting near the Giants bench as time ran out, and nose tackle Jim Burt had waded into the stands, been pummeled by a few dozen friends, and then had twirled back across the field like a building doing a ballet. But only linebacker Pepper John-



PHOTOGRAPH BY STEVEN E. SUTTON



JOE MORRIS ON THE MOVE IN THE CHAMPIONSHIP GAME AGAINST THE REDSKINS.

Duomo

THE GIANTS HAVE DONE IT WITH A BRUTAL, MAGNIFICENT DEFENSE AND AN OFFENSE THAT FINDS A WAY TO WIN.

son chanted "Giants roll to the Super Bowl" on his way into the locker room. And Johnson is a rookie, so he doesn't know any better.

Actually, some liberties *were* taken. Offensive tackle Brad Benson, whose helmet reopens an ugly, raised gash on the bridge of his nose each time he plays, had just contained the loquacious All-Pro defensive end Dexter Manley for the third time this year; to celebrate that and the Super Bowl, Benson was allowing himself two Band-Aids to staunch the bleeding, instead of his usual one.

THESE GIANTS WERE CALM, BUT FOR THOSE WHO follow them, the air of disbelief remains. In fact, it is hard to realize just how good the team is. Most years in football, the gang with the biggest, fastest, most highly motivated players rears up and frightens the rest of the league. This year, that team is the Giants. Like the Green Bay Packers of the sixties, the Pittsburgh Steelers of the seventies, and last year's Chicago Bears, the Giants have done it with a brutal, magnificent defense and an offense that stays on the field until it finds a way to win.

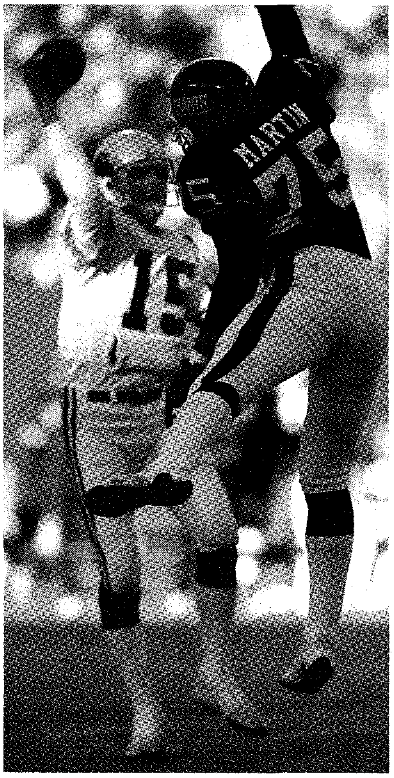
"They're clearly the best team in the league," says John Madden of CBS. "They have all the elements—running, passing, great kicking, but most of all, that *defense*. Talk about their defense and you talk about linebackers." They have six great ones, and the starting four—led by Lawrence Taylor—are arguably the best linebacking corps ever, better even than the Steelers' squad led by Jack Lambert. "Last year, I thought the Bears had the best defense I had ever seen," says Madden. "But in the last two weeks, I feel the Giants have as good a defense as has ever played in this league."

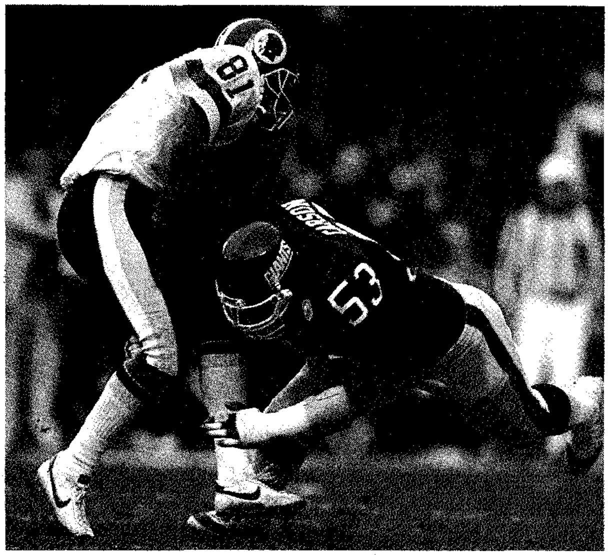
The offense can't make that kind of claim, but it's a solid unit nonetheless. Quarterback Phil Simms's passing numbers aren't all that fancy (though they would have been, had Simms kept throwing at the rate of his first four games, when he passed 153 times, completing 82 of them for 1,125 yards). More important than great numbers is being a great quarterback—the kind who takes his team downfield for the winning score in the last two minutes, when the wind is blowing and the fans are booing and the defense is in his face. After a slow start, running back Joe Morris—the best the Giants have ever had—put up some flashy numbers: 1,516 yards rushing during the season, 246 more in the two play-off games. When Morris begins one of his diamond-precise cutback plays, he's led by a solid, largely unsung offensive line with a classic pulling guard named Chris Godfrey; the best blocking back in the league, Maurice Carthon; and the best blocking tight end in the league, Mark Bavaro. Bavaro also happens to be the best tight end in the game at receiving and running, and the worst at talking. Last year, a high-school teacher and an insurance broker switched off as Giants placekickers; this year, the Giants have a dependable kicker, Raul Allegre. And they have an All-Pro punter, Sean Landeta—he proved just how good in the championship game, kicking 46 yards into the gale.

Plenty of franchises have great players but never become great teams. The difference comes down to coaching—not just tactics and strategy but attitude, habit of mind. Under Bill Parcells, 45, a confident, generous, plain-speaking, *tough* man who is not afraid to kiss his quarterback, the Giants have found an identity. The identity is Parcells's.

"A lot of us weren't expected to be here," says Benson, the free-agent tackle who was scheduled for replacement long ago but instead is going to his first Pro Bowl next month. "Bill wasn't expected to be here, either." In Parcells's first year as head coach—1983—the Giants won three games, and he was almost let go. Instead, he won NFL Coach of the Year this year. The underdog, comeback attitude was put best by Jim Burt. "I was a dirt-bag," said Burt. "Now I'm an All-Pro."

Like Parcells, the players are single-minded. "We're lunch-bucket guys," says Benson. "Blue-collar workers." They have become the most feared hitters in the league and have developed an almost total disregard for personal safety—playing injured, launching their bodies into space. The best example came in the championship game, when Phil McConkey, 29, caught a punt and took a hit that might have killed a mortal man. But McConkey celebrated the





Carson, an eight-time All-Pro, and Martin, the team's all-time sack leader, are Parcells's favorite "fixers."

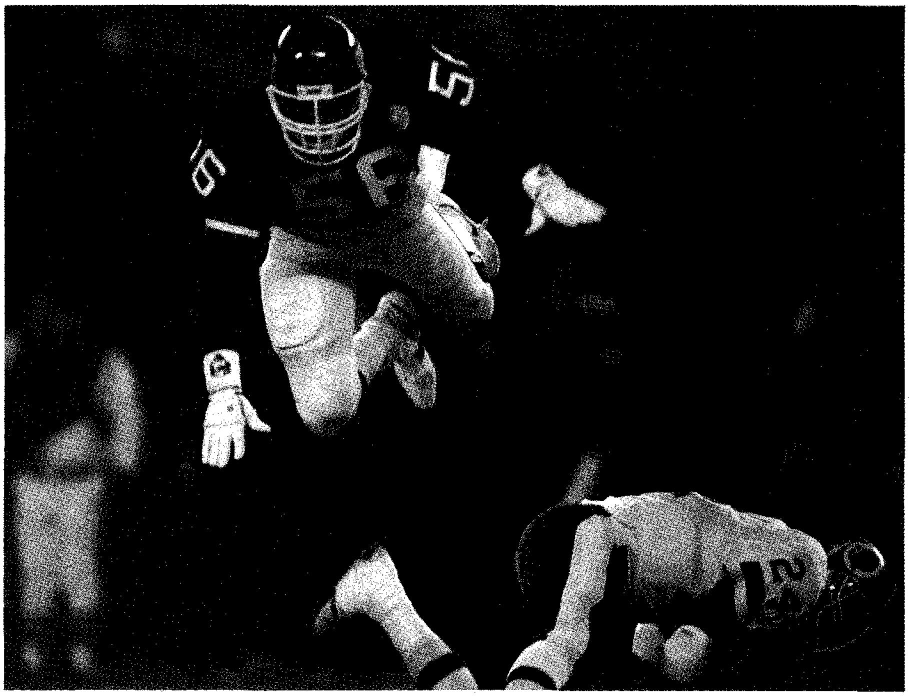
GEORGE MARTIN (LEFT) AND HARRY CARSON.

Photographs: left, Paul J. Sutton/Duomo; right, John Biever/Sports Illustrated.

blow, dancing and pointing at the Redskin tackler, letting him know his best shot wasn't nearly good enough.

That's what it's like when a team finds itself so far above the rest of the league.

"When a team is running away from him," says Madden, "I've seen him split a double-team, chase the ballcarrier across the field, and tackle him."



LAWRENCE TAYLOR.

THE GIANTS REALIZED how good a team they were during a memorable streak of four games, from mid-November through mid-December. Three were against teams that the Giants would end up facing in the postseason, but the most important one came in Minnesota, against the Vikings. It was fourth-and-seventeen, 72 seconds to go at the Giants' 48, and they trailed by a point, 20–19. Year after year, Giants teams have lost this kind of game and gone home to bed. But Simms passed 22 yards to Bobby Johnson at the Viking 30-yard line, and Allegre kicked the winning field goal with twelve seconds left. In the tunnel between the field and the locker rooms, the Giants let down their guard and threw their one celebration of the entire year. "They high-fived themselves silly," says Peter King of *Newsday*. "They were screaming and hooting and raising hell—happier than they had been all year." McConkey was pumping his fist and yelling, everyone was hollering, and Burt came out and said what was on everyone's mind: "It looks like a Giants-Mets year."

The next week, against the Denver Broncos, Allegre kicked the winning field goal with just six seconds left, after Simms, on third-and-21, had completed yet another desperation pass to Johnson, and then one to McConkey—for 46 yards. "We've got more to do," said Harry Carson, and the next week, in San Francisco, they did it. Behind 17–0 at halftime, they scored 21 points in less than nine minutes to win the game and stay tied for first with the Redskins. Then they went to Washington and bludgeoned the Skins, 24–14. They were a game away from their first divisional title in 23 years. When it was over, the Giants locker room was noisy, but most of the noise was coming from writers stepping over wet towels, picking muddy, blood-caked wads of surgical tape off their shoes, and trying in vain to stir things up—to get a Giant, any Giant, to look ahead to January 25 and Pasadena. The players were having none of it.

They carried this quiet mood back to New York for lopsided wins against the Cardinals and Packers—clinching the title, then the home-field advantage—and then wiped out the 49ers in the first play-off game, 49–3. A week later, they defeated the Redskins for the third time in one year—and that, as any Eastern Division survivor knows, is something fine all by itself.

AT HIS LOCKER A FEW DAYS AFTER THE 49ERS game, Simms, 30, was saying how he used to worry about becoming "New York slick." That hasn't happened; when Simms was asked to be a guest V.J. on MTV last month, he showed up wearing sunglasses and a headband, impersonating Jim McMahon. "I don't want to become any personality," says Simms, who, like most of the Giants, lives quietly with his family somewhere in New Jersey. "It's just not in me. I think Joe Namath ruined it for all of us." He may not be New York slick, but after being booed, benched, and busted up with injuries—blown knee, broken thumb, separated shoulder—Simms has become New York tough.

His time here started nicely enough—a polite blond guy from a small Kentucky school named Morehead State, he was drafted in the first round in 1979 and soon replaced a quarterback disaster named Joe Pisarcik. "I wasn't overjoyed about coming to New York," says Simms. "When I thought of New York, I thought of New York *City*. But out here," he says with satisfaction, "it's just like anywhere else."

Simms won his first four games, and Giants fans had a guy they could love—until the team fell back to its losing ways, and Simms fell to the injuries that robbed him of part of two seasons and all of a third. By then it was 1983, Parcells was the coach, and Scott Brunner was the quarterback. ("It was a mistake, okay?" says Parcells today.) Simms asked to be traded.

"Yeah, I was real good copy back then, wasn't I?" he was saying after practice in his soft southern voice. " 'Tell 'em I said, "F--- 'em," and you can print that'—that kind of thing. Now I'm boring."

No, he isn't. The Giants coach didn't take long to figure out who the real quarterback was, even if the Giants fans did.

"My wife had to sit up in the stands and listen to them cuss me," says Simms, who says the boos didn't bother *him.*

"Hell, they booed Namath," says Parcells. "They boo everyone, and when Phil's gone, they'll boo whoever the next guy is and say, 'Yeah, he ain't as good as Simms.' The thing about Phil is, he's so *tough.*"

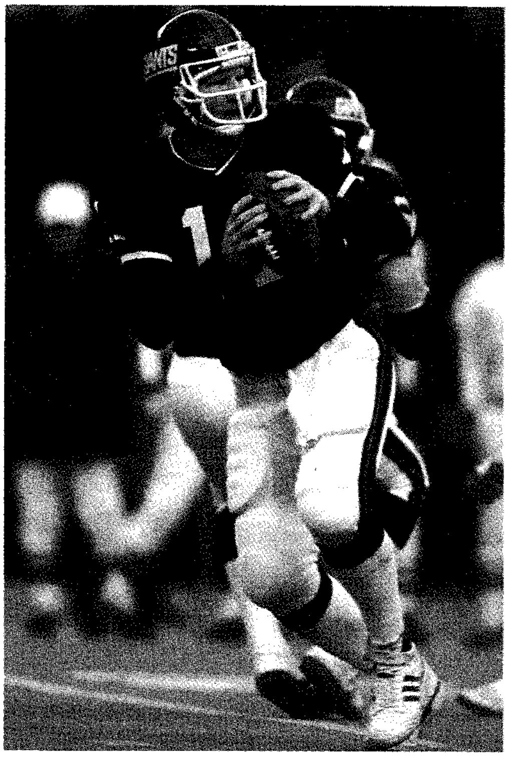
As Simms was joking with the beat writers, the scar was there on his left knee, and the welts were all over his body; the raspberry on his chin came in the second quarter of the 49ers game, with the score 14–3 and the outcome still in

Photograph by Steven E. Sutton/Duomo.

PHIL SIMMS SPEAKS SOFTLY, WITH AN AIR OF CONFIDENCE—MARK BAVARO BASICALLY DOESN'T TALK AT ALL.

doubt. Simms faced third-and-goal at the 15. Bobby Johnson was running for the right corner of the end zone, and just as Simms let it go, 248-pound defensive end Dwaine Board aimed his helmet and unloaded on him, bouncing Simms's head off the artificial surface—cement covered with plastic. "Phil got right up and started toward the bench," says Jim Burt. "But he didn't even know he'd got a TD. He didn't even know where he was. I said, 'Phil, you're great. It's a touchdown.' He didn't react until he got the smelling salts.

"He's a cocky sumbitch," says Taylor. "That's what makes him a great player."


PHIL SIMMS.

"A lot of quarterbacks will duck or throw it away," says Burt, who had helped Simms off the field and knocked Joe Montana cold a few minutes later. "Phil stood in there, and that's why he's a great quarterback. When the guy's barreling down and Phil knows he's gonna get it, that's when he makes the great plays. He's the reason we were 14-2."

"He's a cocky sumbitch," says Lawrence Taylor. "That's what makes him such a great player."

WHILE SIMMS WAS chatting with reporters, Mark Bavaro was slipping out of the trainer's room, moving slowly to his locker to get his coat, making it out the door without a word to anyone. He looked glum—in limbo, waiting for the next game. Bavaro, 23, lives in a hotel room with a hot plate, eats a box of cereal with a quart of milk and a banana in the locker room before the day's practice, and flies to Boston to be with his family and girlfriend after every game. But during games, he is the guy Simms hits most often—66 catches for 1,001 yards this year. When the Giants drafted him out of Notre Dame two years ago, the scouts told Parcells, "You're gonna love this guy," and in a way, Bavaro *is* the perfect Parcells player—relentless, single-minded, tough. (He played three games with a dislocated jaw that was wired shut.) But he is also the shiest man in a public sport. On a team that doesn't like to boast, he doesn't like to talk at all—not to teammates, not to coaches, certainly not to the press.

He was born in rough, Italian East Boston and then moved to the suburbs; his father says he got tough by playing street hockey. He was drafted as a blocking tight end to spell starter Zeke Mowatt; when Mowatt went down last season, Bavaro took the job for good. Now he is by all accounts the most feared tight end in the league—the best blocker, the hardest guy to bring down.

"Mark has the blocking technique of a guard," says Billy Ard, the starting left guard. "Since he only weighs 245, you can't expect him to block 280-pound defensive ends." Ard pauses. "But he does." After Bavaro was voted to the Pro Bowl, a reporter asked him how he felt.

"I've gotta go lift weights," said Bavaro. Later, he opened up about the Pro Bowl: "That stuff's nice."

"I love him 'cause he doesn't talk," says reserve fullback Tony Galbreath. "He just plays."

"I don't describe it," said Bavaro on a talkative day. "I just do it."

"He's friends with everybody," said Ard. "But he doesn't talk to too many of us. He'll talk more on the field in games than in the locker room. He'll say, 'Let's kick their asses.' "

The Giants like to play a little trick with Bavaro—send a wide receiver in motion to draw the strong safety away from Bavaro, leaving only a linebacker to cover him, something few linebackers are tall, fast, and strong enough to do. In the regular-season game against San Francisco, the Giants were losing 17–0 with the ball near midfield when Bavaro stormed across the middle and caught a pass at the San Francisco 40. One linebacker hit him and bounced off, and then another. Ronnie Lott, the 49ers safety who plays like a starved animal, jumped on him from behind. Bavaro carried Lott on his back for six yards, was hit by linebacker Keena Turner, and kept going with *both* men on him. He dragged them to the 22, where he was sandwiched between two more defenders. The five men fell to earth at the eighteen-yard line. Bavaro had turned a 9-yard pass into a 29-yard gain.

He'd given Lott a fourteen-yard piggyback, with Turner along for eight. Observers groped for analogies—a cake covered with flies, a streetcar crowded with commuters, Paul Bunyan. One reporter calculated that 1,265 pounds of 49ers had been needed to bring him down.

THE ONLY GIANT WHO MIGHT BE HARDER THAN Bavaro to tackle is Joe Morris, 26, who is two inches shorter than Doug Flutie. There is a sly intelligence in Morris's eyes, and it's there in the way he runs: The defensive back trying to key on Morris loses the five-foot-seven runner behind his wall of six-three blockers, searches for him, gets confused—and suddenly, there's a trap block by Godfrey, and there goes Morris, squirting sideways faster than the back can go forward and then turning upfield, a small figure in the distance, getting smaller still.

Every great back develops a rapport with his offensive line, and Morris has one with the "Suburbanites," as Parcells started calling them last year. ("I said, 'We don't have any tough

Photograph: Focus On Sports.

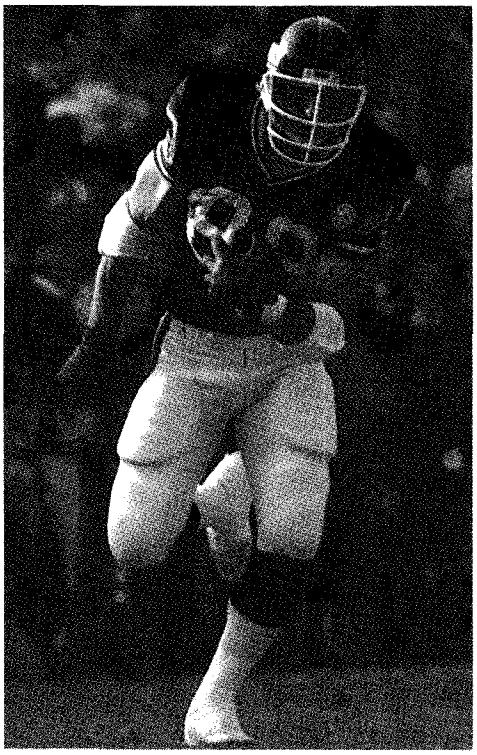
linemen from Detroit,' " says Parcells. "Our guys are from Watchung.") Benson, 31, the left tackle, looks like a mechanic but owns a Jaguar dealership. Ard, 27, is a stockbroker. Bart Oates, 28, the center, is a law student. Right guard Chris Godfrey, 28, is a banker. Right tackle Karl Nelson, 26, is an engineer. "We're the kind of guys," said Ard, "our mothers drove us to football practice." "They sound like a law firm," said Parcells. "Benson, Ard, Oates, Godfrey & Nelson."

They are partners, and they practice a kind of law. "Their blocks," says Morris, "are designed to help me break it back. They'll block to create cutback holes, lateral gaps, or they'll make a block and let me choose where I want to go."

It worked so well in the 49ers play-off game that the Giants needed only one play to go 45 yards for their second score.

"It was a toss to Joe outside," said Benson, "but he broke it up the middle. That's all." There was a little more to it than that. Bavaro lined up on the right side, drawing strong safety Carlton Williamson, the 49ers' best tackler, away from the play. Here's what happened in the first two seconds after Oates snapped the ball: He fired out and cut off the left inside linebacker. Simms pitched the ball to Morris, who was running left. At left end, Zeke Mowatt knocked the outside linebacker backward, turned him, and drove him toward the sideline. Next door, Benson did the same to defensive end Dwaine Board. Carthon led Morris to the left sideline and decked the right cornerback. Billy Ard pulled down the line toward the end, saw the hole forming inside, and cut into it, driving the right inside linebacker back into safety Ronnie Lott, pinning them both—a reverse double-team. Morris took the pitch, saw the wall of blockers sealing to the outside, and turned upfield early inside his blockers. The only defender with a shot at Morris was Williamson, pursuing from the other side. When he reached for Morris, the runner accelerated and veered to the outside at the same instant—something that should not be possible. Williamson grabbed air. Five seconds later, Morris crossed the goal line.

One writer figured that it took 1,265 pounds of 49ers to bring him down.


MARK BAVARO.

“TALK ABOUT THE GIants,” says Madden, "and you talk about Simms, about Bavaro, about Morris, but you gotta talk about defense, and then you're talking about their linebackers, and pretty soon you have to talk about Lawrence Taylor, the best defensive player in the league.

"When a team is running away from him," says Madden, getting louder, "I've seen him split a double-team, chase the ballcarrier across the field, and tackle him for a loss."

Taylor, 27, is called the weak-side linebacker, but that's just a formality—he'll line up on the left, on the right, in the middle, in a three-point stance at defensive end. He is six three, 243, and incredibly strong, quick, and graceful. Rushing the passer about 70 percent of the time this season, he set an NFC record with twenty and a half quarterback sacks. He was the NFL's Most Valuable Player, a Pro Bowl choice for the sixth time, and the NFL Defensive Player of the Year for the third. When he is on top of his game, he can single-handedly upend an offense, dictate a final score.

He does it with instinct and natural ability—he works with weights less than any other Giants defender. Parcells denies it, but others in the organization say that some of those Taylor blitzes surprise the Giants as well. He's impulsive, reckless as a falling rock, a throwback to the days before football became a science—and that's what makes him so much fun to watch.

"I guess that I'm just a plain wild dude," he said before the 49ers play-off game. "I live life wild. I play wild. I hang with the bums. I hang with the regular people. I make mistakes like everybody else. I'm just a blue-collar worker."

Last year, Taylor's play was erratic, deteriorating. After a good game against Washington, he told reporters he "prepared well, got some sleep, and didn't go to the bars as much as usual." After the season, he spent a month in a Texas drug-rehabilitation center, getting rid of a cocaine problem that his teammates say they didn't know he had. "Maybe I'm naïve," wrote Harry Carson in his book, *Point of Attack,* "but I had no idea he was in such big trouble. Lawrence is an erratic person. . . . At times, he can be very cold with fans and short with people in general. But I've also seen him be generous, giving, and patient. During the 1985 season, there were times when I perceived that Lawrence really did not care about football, that he would have preferred being somewhere else."

In 1986, Taylor was clearly where he wanted to be.

"I don't want to be on the hype team," he said before the championship game. "Too much talking. I'll talk on the field."

"He plays at four notches," says Madden. "One is good, two is very good, three is excellent, and four is unblockable. Against the Redskins in December, he was unblockable."

In that game, Taylor flashed past 300-pound All-Pro tackle Joe Jacoby and smashed into quarterback Jay Schroeder from behind—a terrifying blind-side hit that caused a fumble. Schroeder, in his third year, had never taken that kind of shot before. He took two more from Taylor that game, his confidence was sundered, and his team fell apart.

Taylor always seems to be at notch four against Washington. In the championship game, they were using double- and triple-teams on him, and Taylor was knocking the double- and triple-teams back into the ballcarrier, freeing other Giants to make the play.

Something he did against the Redskins in 1983, his best year and one of the Giants' worst, left football scholar Paul Zimmerman dumbstruck. Rushing Joe Theismann, "Taylor grasps Jacoby by the shoulder pads and throws him," wrote Zimmerman. "He flushes Theismann out of the pocket, and Theismann's off and running. George Starke, the 260-pound right tackle, peels back to pick up Taylor, who knocks him to the ground without breaking stride. Taylor catches up with Theismann fifteen yards downfield. That's 560 pounds of linemen

Photograph: Duomo.

IF DITKA RULES THROUGH INTIMIDATION, PARCELLS RULES THROUGH SOMETHING SUSPICIOUSLY CLOSE TO AFFECTION.

he's disposed of, and a 4.6 quarterback he's run down. I think it's the best defensive play I've ever seen."

'YOU GUYS THINK L.T. IS THE ONLY GUY ON THIS defense," says Harry Carson. "But there's a *couple* of others." Carson, bemused and reflective off the field, is one—an eight-time Pro Bowl linebacker, the defensive captain, and the guy who stuffs the run inside while Taylor plays the more visible role outside. When Carson came into the league, in 1974, he was a middle linebacker, the 4-3 defense's glamour position—Sam Huff did a TV show from there. Carson was a great one, holding together a solid defense on an awful team.

The guy who installed the 3-4, in 1981, was defensive coordinator Bill Parcells.

"I *like* linebackers," says Parcells, who was a linebacker and linebacker coach before becoming defensive coordinator and finally head coach. "I *collect* 'em. You can't have too many good ones." For Parcells, the linebacker is the heart of the defense—this team's four leading tacklers are the starting linebackers, who take run pressure off the deep backs and put pass pressure on the quarterbacks. "The ones we got are pretty good."

"Pretty good" is as good as it gets.

" 'Great' is overused," says Carson. "We say 'pretty good.' "

Taylor is a pretty good linebacker, of course, and so are Carson and Carl Banks, 24, who made *Good Morning America* after the 49ers play-off because San Francisco decided to run at him instead of at Taylor. When Russ Francis, the great tight end, came at him, Banks used Francis like a rubber blocking dummy, jamming him into the runner and climbing aboard. After that, he was called the next Taylor, and when Taylor got hurt against the Redskins, Banks *became* Taylor, stunting into the line and leaping blockers to get to Schroeder; Taylor got back into the game fast. Gary Reasons, 24, the fourth starter, is pretty good, too, but he's been fighting for his job against a clowning, murderous rookie named Pepper Johnson, 22, who was drafted as Carson's eventual replacement but who just won't wait—two interceptions and two sacks in the last three games. Reasons responded with an interception and a sack against Washington. Parcells will watch them duel in the Super Bowl.

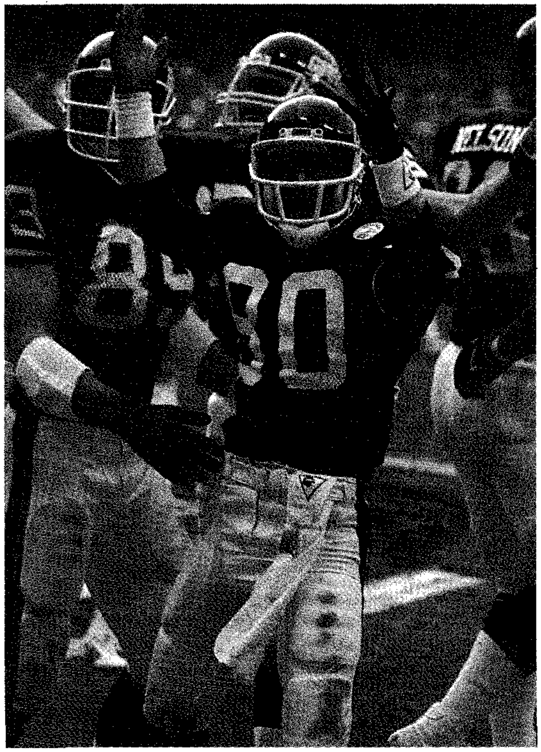
The Giants may be the only team whose all-time sack leader is described by the younger players as nurturing. Others call defensive end George Martin a wise man, or a big brother. Eric Dorsey, 22, the rookie defensive end who is being groomed as Martin's replacement, follows him around like a puppy dog—hanging out at his house, playing with his children, appearing with him at the charity events Martin is always organizing.

"This isn't George's first day at the rodeo," says Parcells. "He leads the young guys around by the face mask. But the thing I really like about him is, the ball finds him." Martin has scored more touchdowns—seven—than any defensive lineman ever. He is small for the line—six four, 255—and fast, with a basketball player's hands. Against Denver, he one-handed a screen pass and took it with him on a 78-yard adventure—breaking tackles, somehow outrunning much faster men—for a touchdown. "And to think that guy wanted to retire," says Parcells, who talked him out of it. "He's a cheerleader," wrote Carson. "He leads us in a special, inspirational way. He's kind of corny, but I love him."

The other end, Leonard Marshall, 25, is an inch shorter than Martin and 30 pounds heavier—a huge man with a creased, worried face—and the line's best pass rusher. Between them plays the dirt-bag, All-Pro nose guard Jim Burt, 27, the guy who lines up over the center, gets double- and triple-teamed all the time, and thinks it's fun. "Guys like Burt spark a team," says Madden. "He's out there clawing and scratching and throwing himself around—he didn't get all the best parts, but it doesn't matter." Parcells once said Burt was like a son to him, and he proved it the week before a Redskins game in 1984 by making Burt practice coming out of his stance with a dumbbell in each hand and then smashing his fists into a padded wall.

"It was brutal," says Burt. "He screamed at me every minute." The Giants won the game, Burt played well, and near the end, Parcells said, "I got you ready, didn't I?" Burt dumped a bucket of ice water over Parcells's head, a tradition that Carson continues to uphold (with Gatorade) after each victory—sixteen baths and counting. After the championship game, Parcells asked Carson not to do it; Carson got him anyway. Then the coach pulled a squirt gun on his linebacker. John Madden diagrammed the play on his electronic chalkboard.

McConkey is the kind of player who gets up from a pounding and celebrates.



PHIL MCCONKEY.

IF THE VICTORY BATHS HAD been started in 1964 rather than 1984, Allie Sherman would have stayed warm and dry twelve of his fourteen games. For more than two decades, the Giants were a hopeless cause, and their fans rivaled those of the Boston Red Sox in masochism, blind love, and misty nostalgia for the glory years before the Curse of Sam Huff, the great middle linebacker traded to

Photograph: Focus On Sports.

the Redskins in 1964. In the eight years before the Curse, the legendary Giants of Huff, Tittle, Rote, and Gifford played in six NFL championship games. That they lost five of those six games was better forgotten by fans who needed grand memories to survive the years of the Curse: Huff was traded after an 11-3 season, and the next year the Giants managed only two wins.

For two decades they played wretched football—long stretches of humiliation relieved by brief intervals of mediocrity. An upstart team called the New York Titans became the Jets, won the Super Bowl, and whipped the Giants in an exhibition game before Allie Sherman was shown the door.

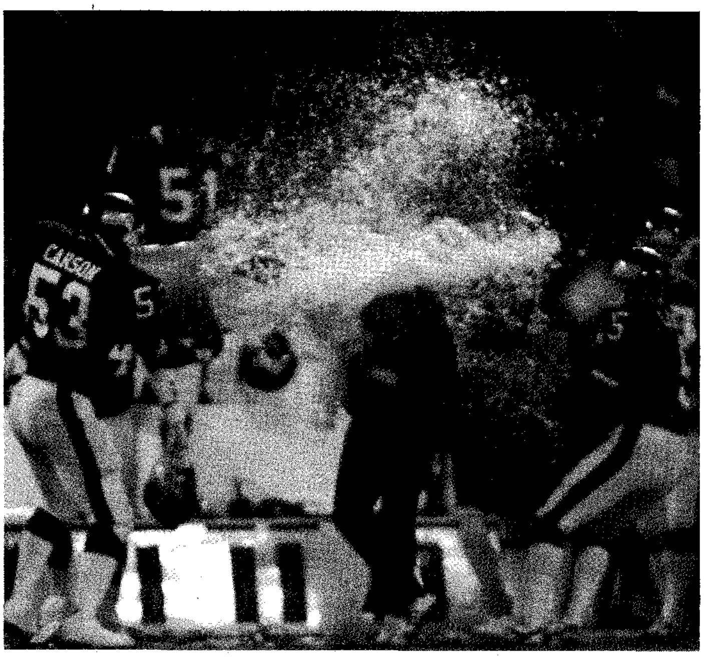
But the Giants did little to improve their prospects. They spent their highest draft picks on a memorable string of washout players: There was the aptly named Joe Don Looney, in 1963, who turned out to be philosophically opposed to such football trivialities as practice and playbooks. After 28 days, the Giants unloaded him on Baltimore, where he was arrested for assault one week and became a peacekeeper the next, climbing into a pro-wrestling ring to break up the fight. He ended up, according to Paul Zimmerman, in India as a devotee of Swami Muktanada, and later settled into an ashram in Texas. While Looney traveled, the Giants picked tackle Dick Buzin, selected in 1968 and gone after 1970, and the nonpareil Rocky Thompson, the choice for 1971, who hung on as a kickoff returner until 1973.

In 1976, the Giants had the decency to get out of town. In 1978, they won five of their first eight, but fans knew better than to hope, and the Giants rewarded their pessimism with the Fumble: Instead of beating Philadelphia by falling on the ball to run out the clock, quarterback Joe Pisarcik fumbled it, an Eagle ran it back for a touchdown, and the Giants lost the game—and four of the next five as well. Fans threw lemons, burned tickets, flew banners with ugly slogans. Co-owners Wellington Mara and Tim Mara (Wellington's nephew) were feuding—they're *still* feuding—so fiercely that they could not agree on a new general manager. The NFL stepped in, and suggested a rotund Miami Dolphins assistant named George Young.

Young—300 pounds of organizational savvy—was hired, and the Maras withdrew from operations. Young hired Ray Perkins as head coach; Perkins drafted Simms and two years later hired Parcells as defensive coordinator. The team kept losing, but Young kept drafting—Taylor and Ard in 1981, Morris in 1982. Perkins quit, and Young promoted Parcells—a defensive guy in the era of high-flying offense and, many thought, an interim choice.

Nineteen eighty-three was the worst year of Parcells's life. His backfield coach, Bob Ledbetter, died of a stroke, and former running back Doug Kotar died of a brain tumor. Parcells buried his mother and father within six weeks of each other. The team's final record was 3-12-1, and Young tried to find a new coach. But he botched a deal with University of Miami coach Howard Schnellenberger, and Parcells got a reprieve.

Jim Burt first doused Parcells after a win, but it was Carson who turned the Gatorade ritual into an art form.



PARCELLS GETS A GATORADE BATH.

THREE YEARS AFTER HE HAD ALMOST BEEN FIRED and the day after he had been named NFL Coach of the Year, Bill Parcells sat down for his daily half-hour with the New York press. Parcells has an act for the cameras and out-of-town press—short, simplistic answers that reveal little about himself or his team. But after the TV crews clear out and the crowd of reporters breaks up, he will relax, joke with writers he likes, and even talk about himself, and 1983.

"You just gotta have—I'm not trying to be philosophical—I think the biggest measure of a person is what kind of will he has. You gotta say to yourself, 'Hey, I don't know who these guys are who are trying to get me, but they're not going to do it.' You have to fight off the 'Poor Me' syndrome—you know, 'Poor me, poor me.' "

Soon he was talking about how he rid his team of it. Basically, he cut everyone with that attitude. "I had a few good veteran players," he said, "and we found a lot of good new ones." Parcells and Young have stocked the team with players that meet the coach's specifications: self-made guys with strong wills, like Burt; little guys with something to prove, like McConkey, who got cut and came clawing back, or Morris, who was too short to gain 1,000 yards. But mostly, they recruited a bunch of big, strong, fast, tunnel-visioned guys, like Banks and Bavaro, convinced them that the world wanted them to fail, and then watched them go out and succeed—beating up the league.

Good football teams always have an us-and-them mentality; there are the 45 players and their coaches, and then there is everybody else. The press, for example. "I understand the media," says Parcells, "and I'll let 'em do their job as long as they don't get in my way. For them, it's either glory or the gutter, heaven or hell. So I don't have any concern about the public impression. Because in the end, all any of us have left is those 45 guys and the coaches. It's us against everybody else. The world is full of enemies. There's no lack of them."

When Taylor's drug problem created an adversarial press, the reporters were an enemy, so Parcells insulated Taylor from them. "He was the big reason I had a good year this year," said Taylor. And since the players' own emotions can be an enemy, Parcells has become a genius—a word he despises, by the way—at keeping the players on an even keel. No one is great, only "pretty good."

"Bill never lets us get too high or too low," says Martin,

Photograph: Steven E. Sutton/Duomo.

THESE DAYS, NO ONE KNOWS WHAT THE GIANTS WILL TRY NEXT—THE TEAM IS CAPABLE OF ALMOST ANYTHING.

"that's why we're steadier, more consistent, than most teams."

When the enemy is within, Parcells turns to his "fixers"—Simms, Carson, and Martin. "Something goes wrong," he says, "I yell at them—'Fix it'—whether it's their fault or not. You can only really yell at the players you trust."

Parcells, a players' coach and a Jersey guy, may be closer to his players than any head coach in the league. Some coaches probably think he's too close. "What works for a head coach is such a personal thing," says Madden. "What works for Mike Ditka won't work for Bill Parcells." If Ditka rules through intimidation and Tom Landry through cool calculation, Parcells rules through something suspiciously close to affection. The players call him Bill, and they play practical jokes on him, many having to do with his superstitions. (Two pennies lie on the coaches' room floor, tails up. He won't touch them. A row of elephants, trunks to the sky, face his office door.) Once, Jim Burt hid Parcells's lucky sweatsuit, and the coach had half the staff searching the stadium.

"They know where the line is," says Parcells, "and they don't cross it." His line is just in a different place from most NFL coaches'.

IT'S LIKE AN ARMY, IT'S LIKE A FAMILY; IT'S A BUSINESS but also a game—examine it too long, and a football team gets a little more complicated than it has to be. ("Don't *worry* about it," Parcells would say. "It's just a bunch of guys with an odd-shaped ball.") Right now, the 45 players and twelve coaches who make up the New York Football Giants are spending their time preparing for the Super Bowl, and they *are* worrying about it, and they're still just a bunch of guys with an odd-shaped ball.

The offensive coordinator, Ron Erhardt, is drafting the offensive-game plan; defensive coordinator Bill Belichick (another linebacker coach) is drawing up the defensive plan. Both plans are lists of play and formation possibilities based on down and distance, with many options for each situation.

"They draft 'em," says Parcells, "and if I don't like 'em, we'll talk about 'em. They'll explain why they're doin' this or that, and change it or not. Each night after practice, we'll have a big staff meeting and watch the practice film, and make any changes that are necessary.

"When we meet at night, it's as a totally unified staff—it takes longer to do it that way, but everyone knows what I'm thinking. Then they go on with their work, and in the morning, we go over some things; then the assistant coaches have meetings with their guys, and I wander around looking in and saying stuff. Then in practice, they coach their individual groups, and when the team gets together to run plays, I get involved. Then, on Sunday, we play."

In Pasadena, Erhardt will be up in the coaches' box, as usual, calling the plays down to Parcells's headset. "I'll hear everything he says, and if I don't like it, we change it," says Parcells. "But I won't be surprised by what I hear—we talk a series in advance."

Nor will he be surprised by what the offensive team actually does on the field. Occasionally, Simms will call an audible that Parcells doesn't like, "but I'd never call a different play in the huddle," says Simms, shocked by the very idea. "I like my job."

"He'd better have a good reason to do somethin' like that," says Parcells.

Maybe it's a good thing Simms and Schroeder don't make up pass patterns in the huddle, the way Tarkenton and Jurgensen did when they played each other twenty years ago. It would be tough to diagram a play in the grass when the grass is made of plastic.

NOW, AFTER SIMMS AND SCHROEDER FOR THE THIRD time, it will be Simms and John Elway for the second. And the press, after mourning the Giants-Browns Super Bowl that might have been (and it *would* have been nice, with two venerable and resurgent old foes that play grinding, defensive football like it oughta be), began to look forward to scenes from Super Week, when the media-indifferent Giants meet the Giants-obsessed national press—Bavaro staring down 3,000 sportswriters asking him about his breakfast cereal, Parcells telling the Denver press corps to call him Bill. They also began to predict a blowout, like the Bears' 46–10 win over New England in last year's game. Las Vegas installed the Giants as nine-point favorites.

Parcells, smelling new enemies, was having none of it. The morning after the championship game, he bumped into guard Chris Godfrey, who smiled.

"What the hell you smiling about?" Parcells wanted to know. "You didn't score anything on 'em last time."

The first Denver game was the only one all year in which the Giants' offense scored no touchdowns; in fact, the game would have been lost if George Martin hadn't scored one for them with his long, lovely interception return. Parcells calls it "one of the greatest plays I've ever seen," and has made it part of his official Super Bowl game plan.

"We're going to see if we can polish that up and use it again," he said.

That's as much as Parcells will say about the Denver game plan. "Game plans are always the same," he likes to say. "Stop their guys, and get your runner going." *How* to do that is the part he won't discuss.

Belichick must find ways to stop Elway, a cannon-arm who runs better than many halfbacks. In the first game against the Giants, he threw for 336 yards and ran for 51 more. Since the Giants depend on a strong rush to take pressure off their pass defenders—one of whom is nicknamed Toast because he has been burned so many times—when Elway can scramble to buy time, his receivers can get free. And if the Giants rushers abandon their lanes in their zeal to get to him, Elway will slip through the holes. Belichick may have Taylor forsake the blitz and patrol the line of scrimmage to stuff Elway's run.

Erhardt must smile when he hears Parcells worrying about establishing the run—by now, Erhardt has so much confidence in his ground attack that he can come out passing. In the championship game, Simms threw on first down the first three times the Giants got the ball.

That element of surprise—throwing when they expect the run, running a draw when they expect the pass, faking *three* field goals this year, one of them a touchdown pass to Harry Carson—is one more reason the Giants are so much fun to watch this year, and one more reason the Giants' fans are so startled. In Parcells's first years, as the team climbed out of its hole, the play-calling was too predictable. These days, no one knows what the Giants will try next—the team is capable of anything. And there may be a surprise or two in Pasadena, but the things that will win the game are the things that have won games all year—Morris running behind Carthon and the line, Bavaro catching the ball and playing streetcar, Taylor and the defense making a living room out of the opposition's backfield.

Playing, Parcells would say, some pretty good football ■

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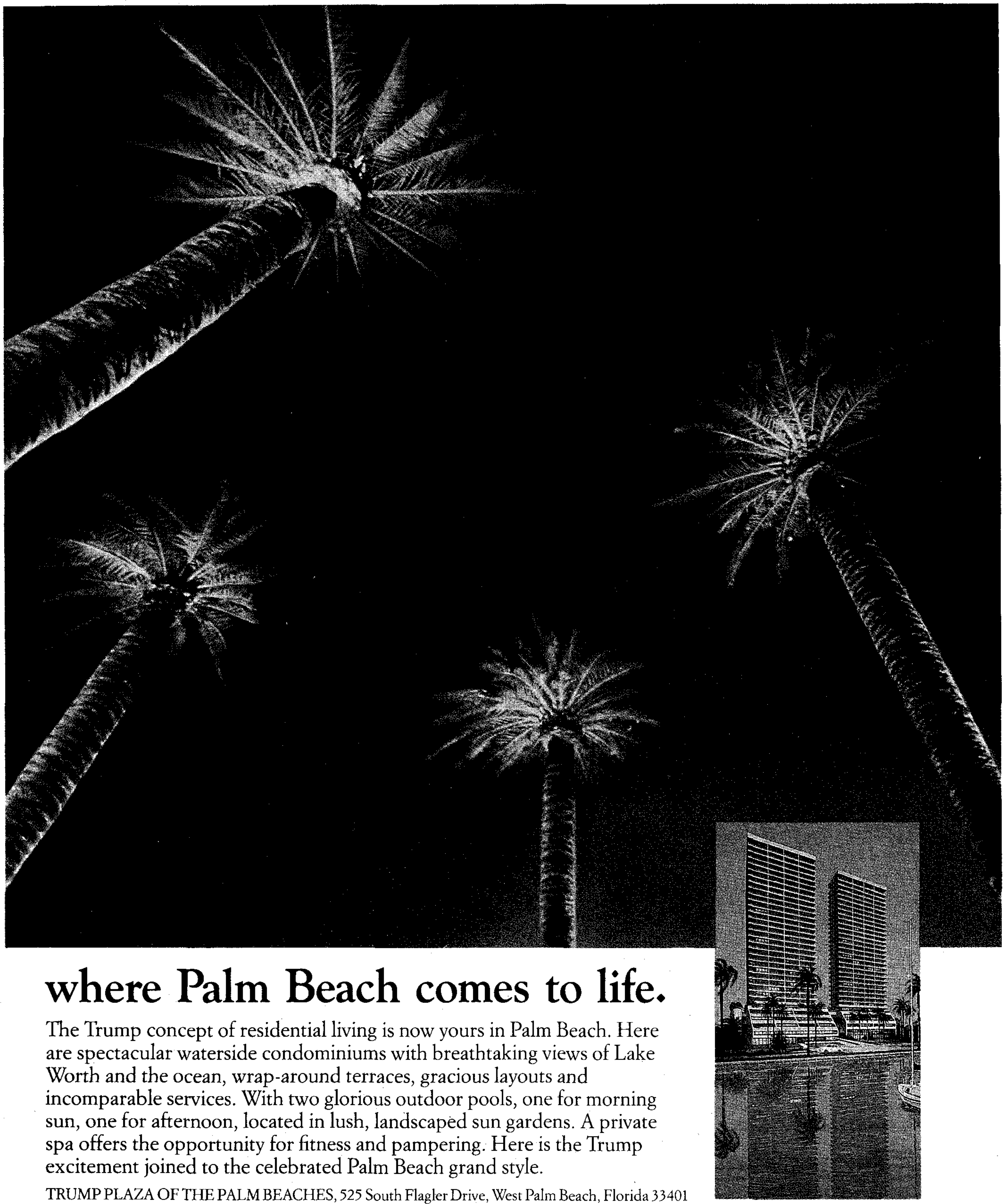

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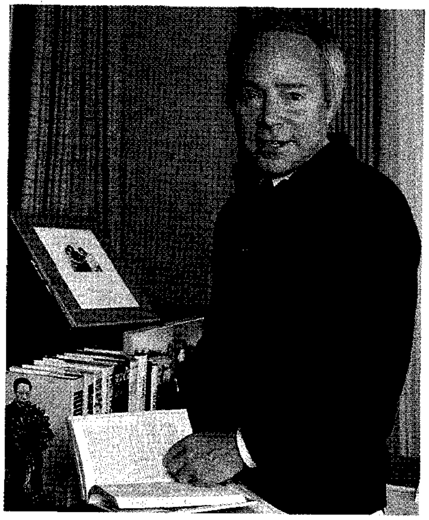
THE MINI-SERIES EVERYONE LOVES TO HATE

BY PHOEBE HOBAN

THE PLOT WOULD WORK ON A prime-time soap, the kind of thing Aaron Spelling might do: The maverick mega-programmer of a major TV network is cooking up hot ideas for his next mini-series along with his wife, the editor of a major metropolitan newspaper. "I've got it. . . . What if . . . the Russians take over America?"

Before it can cut to a commercial, this real-life mini-series is moving in fast forward. The network's chairman is overheard placating a conservative at a stockholders' meeting, the network's Moscow-bureau chief is cabling home that Russia might retaliate by interfering with news and sports programming, the secretary of education is denouncing the idea of caving in to Soviet pressure, and the show itself gets the biggest media kickoff since the network's *last* TV event.

Welcome to *Amerika,* ABC's latest television extravaganza. The $35-million, fourteen-and-a-half-hour saga (the longest and most expensive original program in history) won't even be broadcast until February 15—just in time for the advertising sweeps—but it is already turning out to be even more incendiary than *The Day After,* the most-watched TV movie ever. And the story of the making of *Amerika* could well prove to be more entertaining and instructive than the controversial mini-series itself.



MR. BIG: *Mini-series* Meister *Stoddard.*

ABC's *The Day After,* shown in 1983, was a relatively low-key dramatization of the aftermath of nuclear war. The program caused a stir—infuriating the right, inspiring anti-nuclear activists, making the cover of *Newsweek,* and creating enough fallout to require a televised follow-up panel.

This time, the scenario is America ten years after a Soviet takeover has neutered the nation. America has given up without a fight (we've already "lost the fight in our hearts") after an electromagnetic pulse disrupts military and civilian communications. There's a puppet regime in the White House, manipulated by two KGB officers. In the once-prosperous heartland, people line up for tomatoes, and the breakfast of champions has dwindled to soy cakes with molasses. Exile camps are patrolled by the United Nations Special Service Unit (UNSSU)—SS being the operative initials. Dressed like Darth Vader and wearing a mutation of the current U.N. insignia, these soldiers of America's misfortune torch houses, run tanks over innocent refugees, and—albeit offscreen—rape women. Dissidents with numbers instead of names are "rehabilitated" in prison camps. Propaganda is taught in schools, and for those who don't get the message, there's always biochemical brainwashing.

This back-to-the-Cold War future stars Kris Kristofferson as Devin Milford, the rehabilitated rebel who manages to scratch up a grass-roots resistance (mostly, it seems, by getting people to say the illicit pledge of allegiance). Christine Lahti plays Alethea, his mixed-up sister, who becomes the UNSSU leader's mistress after she is raped by his underlings. Reiner Schoene is Helmut Gurtman, the UNSSU leader who has goose-stepped right out of a World War II movie. Sam

CRY, THE BELOVED COUNTRY: *In* Amerika, *the Soviet Union tries to mold the minds of a beaten people.*

Neill plays Andrei Denisov, the charismatic KGB colonel who is secretly in love with American ideals; Mariel Hemingway is Kimberly Ballard, his young mistress. Robert Urich is Peter Bradford, who collaborates with the Russians and becomes part of the puppet administration.

"If I didn't know anything about this movie, my guess is I would probably have a knee-jerk reaction against the premise," says Donald Wrye, *Amerika's* writer, director, and producer. Wrye, a lanky man who looks like a college professor and describes himself as a "Kennedy Democrat," has repeatedly said that he believes the idea of a Soviet takeover is neither possible nor plausible. "ABC has asked me to synopsize *Amerika*—and I just couldn't do it without distorting what it is really about. Critics say it is about 'Watch out for the Soviets, they are out to invade us.' But it is not as though I have a simple one-line statement to make. If this script has a political theme, it says that democracy depends on an individual's capacity to exercise the responsibility of democracy. Now, I thought that was pretty innocuous, and it has come back to me as a flagrant example of my alignment with the right wing."

Amerika's vociferous critics include the Soviet Union, the secretary general of the United Nations, Elliot Richardson, *Mother Jones* magazine, and *Newsweek*. The script has also been harshly criticized for its "sexist" depiction of women. For once, there's even a consensus among the right- and left-wing media watchdogs. Both Jeff Cohen, the head of the leftish Fairness in Accuracy and Reporting (FAIR), and Reed Irvine, president of the conservative Accuracy in Media (AIM), are outraged by *Amerika*. And the controversy has also engendered a kind of cottage industry in bootleg scripts and audio- and videocassettes. Only ABC, however, is cashing in on the fuss. A "documentary" for affiliates about the making of *Amerika* is called *The Storm Over Amerika* and features comments from Harvard and MIT history professors, a conservative think tank, and former White House National Security Council officials. Brauna E. Pouns has already written a novelization. A month before its official airdate, *Amerika* has become a multimedia event.

THE MINI-SERIES BEGINS WITH the release from prison of Devin Milford, a 1988 presidential candidate who has been betrayed to the Russians by his wife (now a magistrate in Chicago) and imprisoned for six years. Devin is restricted to "internal ex-

Photograph by Gail Folda.

CREATOR: *"I think the kernel idea for* Amerika *is not about right or left," says ABC's Brandon Stoddard. "This is a story about a bunch of people and how they live ten years after a Russian takeover."*

ile"—a 25-mile radius around his home in Milford, Nebraska (part of a five-state area that comes to be called Heartland).

Meanwhile, the Kremlin has decided to break Amerika up into twelve regions. As one of the new areas, Heartland will be run by Devin's former college buddy Peter Bradford. Bradford's wife is torn between loving her husband, her country, and Devin. Devin wants to be reunited with his children—an act of resistance, since separation from them is a condition of his parole.

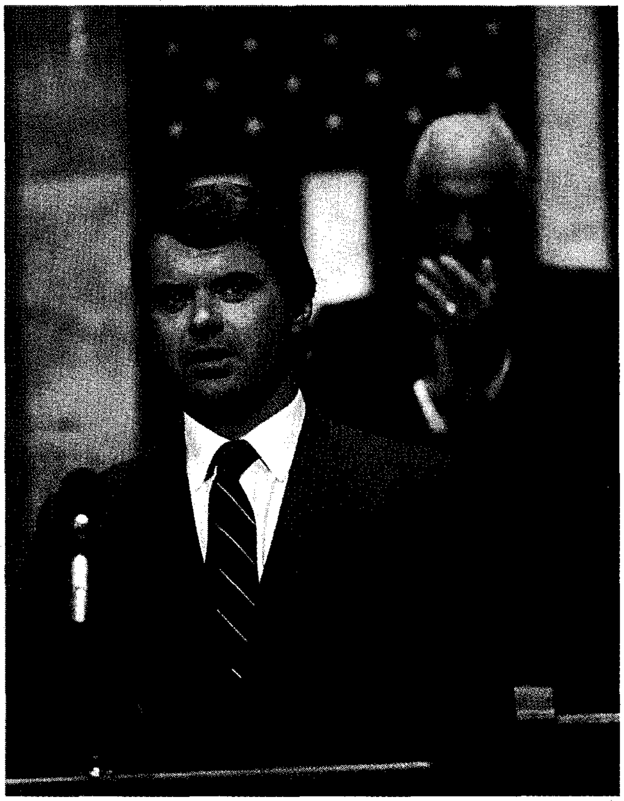
Ultimately, Devin makes it to Chicago, kidnaps his older son, Billy (who is clearly cut out to follow in dad's rebellious footsteps), and brings him back to Milford.

Rather than follow KGB orders for a "final solution to the American problem," which would involve attacking four or five American cities, the top Soviet general, Samanov, asks the already powerless Congress to disband. When its members refuse, he is forced to kill some of them and tries to blow up the Capitol. He is so appalled by what he has done that he commits suicide.

Helmut, the commander of the UNSSU in Milford, attacks the exile camp there because of an illegal demonstration. Andrei, the KGB colonel with a conscience, begins to agree with the resisters. Without revealing Devin's fate, it's safe to say the movie ends with the sense that the resistance is gaining popularity.

If this sounds confusing, it is. Wrye has created a rambling saga with no clear-cut beginning, middle, or end. Indeed, *Amerika* is almost all talk and no action. Scenes of farmhouse and family merge with images of schoolchildren reciting revised history, exile camps, fallow fields, a rock club run by provocateurs who incite the teenagers to riot. Most of the conflict seems to be between parent and child, husband and wife, individual and bureaucracy.

THE MAN BEHIND *Amerika* IS Brandon Stoddard, Cap Cities-ABC's president of entertainment, who has created some of the most successful television programs of all time—*Roots, The Winds of War,* and *The Thorn Birds.* The idea for the mini-series was born in Beverly Hills in 1983, several weeks after Stoddard had made TV history with *The Day After.* It began with a Ben Stein column published in the Los Angeles *Herald Examiner* on Halloween. Stein, well known for his conservative editorials, was still incensed over *The Day After.* Now he begged his "dear friends at ABC" to make a movie called "In Red America," "a film about what life in the U.S. would be like under Soviet domination."



QUISLING: *Robert Urich plays a collaborator.*

According to Stein, he mentioned the idea again over dinner at Morton's with Stoddard and Stoddard's wife-to-be—Mary Ann Dolan (editor of the *Herald Examiner* at the time). But Stoddard says that though he was originally intrigued when he read Stein's column, he didn't want to depict the actual takeover. The idea really gelled, he says, during dinner at home with Dolan, when she suggested the ten-years-after scenario.

In early December 1986, Brandon Stoddard is perched on a rocking chair in his elegant office. Dressed in a Christmas-tree-green sweater, the silver-haired Stoddard looks like one of Santa's senior-level elves. But he is not exactly merry: He's sick and tired of defending *Amerika.* "I think the kernel idea for *Amerika* is not about right or left," he says flatly. "It's really simple. In many ways, it is very much like *The Day After.* That was about a bunch of people and how they lived after a nuclear holocaust. This is a story about a bunch of people and how they live ten years after a Russian takeover. It's about how Americans behave, what happens to their families, their jobs, their futures, and what they are going to do about it. And all the brouhaha about the terrible this and beloved that and Russkie-bashing and the U.N.—when you finally get down to it, if it's interesting to viewers they'll be there, and if it's not they won't."

Stoddard's gambles with thorny, topical subjects have usually paid off. When the nuclear-disarmament movement was growing, he delivered *The Day After.* He also created *Something About Amelia,* TV's first film about incest. With *Amerika,* Stoddard's radar was again sharp. Even as it was being developed, *Red Dawn* came along.

In 1979, Stoddard told *Esquire,* "You have to know all the rules and regulations, and then you have to be able to break them all. Rules and regulations equal a 28 share.... Only when you have the courage to try something new, something that hasn't been seen or done before, then you are going to do well." In 1983, the license plate on his green Jaguar read 40 SHARE. (That was before *The Day After* earned a 62.) Colleagues call him an "aces player." He was one of the few top-level ABC executives to ride out the Cap Cities takeover.

People might cloud the issue with political controversy, but the real battle, as Stoddard knows, is for ratings. And the controversy only ups the ante. Stoddard says he doesn't care about issues. "If I wanted to profess political positions, I'd go be a politician or something," he says. "I care about stories. That's what I do for a living. That's first and paramount. I happen to think this is a terrific story."

Nicholas Meyer, who directed *The Day After* but has not read the script for *Amerika,* says, "What I took to be a passionate conviction about the dangers of nuclear war appeared to have been nothing more than a gimmick. It was just business as usual, the deliberate whipping-up of controversy. These are people who don't have beliefs, except that their job is to create programming that gets the ratings, and it doesn't matter what they do to gain them. ABC is at the bottom of the heap. Clearly, Stoddard is prepared to do anything that he thinks will get great Nielsens. That's why he is a very successful man."

Others are more moderate. Says *Dynasty* producer Aaron Spelling, "I am a little worried about the subject matter, but it depends on how it is handled. I hate to see Brandon taking all this flak—who else had the guts to do *Roots* way back then?"

RALLYING POINT: *Kris Kristofferson rekindles the American spirit.*

FROM THE START, Stoddard has gone out of his way to sanitize *Amerika* of its overtly right-wing origins. Until last summer, when the *Herald Examiner* traced the inspiration for the project to Stein's column, Stoddard had always been given credit for the idea. These days, the very mention of Stein inflames him. "I'll do my genesis speech," he says angrily. "His contribution was one line in one column, and he got paid on a quitclaim."

Stein says he first got a contract that included a consulting credit and novelization rights to the story, but ABC soon had second thoughts. Stein lists two reasons ABC wanted him out. "Ben Stein had a small amount of participation at the beginning, and otherwise it was Donald Wrye's baby," he says. "Neither Brandon nor I wanted to confuse that issue." Nor did ABC want to "carry my political baggage. Brandon didn't want *Amerika* to be seen as a dramatization of my ideological views."

Wrye concurs. "I scrupulously never talked to Ben Stein. I was very, very concerned that this picture might be taken to have a right-wing association, and I wished to avoid that, so I just made a hard-and-fast rule that nobody was to talk to Ben Stein."

BUT EVEN AFTER STEIN HAD been bought out, another well-known ideologue made himself heard. Reed Irvine had been hounding ABC for months over *The Day After,* actually proposing to the company's stockholders that they investigate whether ABC facilities were being used to disseminate Soviet propaganda (they refused). Irvine, like Stein, wanted ABC to broadcast a program to balance *The Day After.* In a brief meeting with ABC chairman Leonard Goldenson before the 1984 shareholders' meeting, he thought he had the answer. "Mr. Goldenson told me that ABC was going to do something that he thought that we would like," says Irvine. When asked by another conservative if ABC would be willing to run a program about the occupation of the United States, to respond to *The Day After,* Goldenson said, "Actually, in the course of the next year, you will find an announcement somewhat along the lines you are suggesting." The program he was talking about was a three-hour TV movie called *Topeka, Kansas, U.S.S.R.*

But ABC was "unresponsive" to Irvine's offers of assistance with *Amerika.* AIM sent one of Wrye's researchers, David Koeppel, a number of articles and books about life under Soviet occupation. Koeppel says he did not use any of the material and was given no ideological direction in his research. He spent six months putting together a 150-page report, including data on the Roman occupation of Britain, the Nazi occupation of Europe, and the Soviet system.

Wrye, whose credits include *Heart of Steel* (about an unemployed steelworker), *Fire on the Mountain* (about a landowner fighting the Army, which wants to use his fields for a missile base), and *Face of Rage* (about therapy for rape victims), had worked with Stoddard on the TV movie *Death Be Not Proud.* Now he tried to turn the *Topeka, Kansas, U.S.S.R.* concept into a "kind of civics lesson. I had not intended to make this film narrowly about the Soviet occupation. I had intended the theme to be about America's attitude toward its freedom, and the necessity to revitalize its spirit of democracy."

Among those skeptical about *Amerika* were ABC's own sales people. "I understand *Amerika* was never ABC's favorite project," says Wrye. "They always viewed it in a highly suspicious light from a couple of standpoints. They thought it was too intellectual, too depressing. It was not trashy enough. It was not based on a book, it was not a sequel. It was none of those things you could comfortably sell. It was basically Brandon who believed in it and fought for it."

Says Stoddard, "It's dangerous because anytime you do something that is new and different and it's not *Lace,* you get into a risk area. When you get those stories—and there are not millions of them—they've got to be very carefully nourished and fought for, because a lot of people don't want them told, be they left or right, and it flip-flops. When we put *Inside the Third Reich* on the air, it was going to make Albert Speer into one of the great heroes of our time. When we did *Roots,* everybody said there would be riots in the South, burnings in Watts. The press criticizes TV because it is boring and dull and we never do anything provocative and who wants to watch that bullshit day in and day out, and when we

CRITIC: *"This is a form of psychological warfare," says Robert Karl Manoff. "What the script does is take a distorted version of the progressive view of American history and show it serves Soviet purposes."*

do something a little provocative and different—whammo—they jump on it, not even waiting to see what it is."

IN DECEMBER 1985, LIFE BEGAN TO imitate art. The Soviet Foreign Ministry held a press conference denouncing *Rambo, Rocky IV,* and the forthcoming *Amerika.* It contacted ABC's Moscow-bureau chief, Walter Rodgers, and warned him that ABC's Moscow-based news and sports coverage might suffer if the network went ahead with *Amerika.* On January 8, Stoddard addressed a TV-writers' junket in Los Angeles. He explained that the program had been postponed, and linked it to Soviet pressure.

Whether this was a brilliant gambit or a bit of inadvertent frankness, it ensured that *Amerika* would be made. Editorial pages nationwide called ABC to task. The New York *Post* labeled it "the big wimp-out." In an editorial entitled "Censored," the *Wall Street Journal* wrote, "The possibility of seeing Soviet intimidation successfully cow and silence once-proud Americans in this manner is, ironically, what the aborted mini-series was all about."

Two weeks later, John Sias (ABC's new president under Cap Cities) gave *Amerika* the final okay. Sias compared the program to *Roots, The Winds of War, The Day After,* and *Masada,* and said that the decision had been made by the entertainment division and top management "with the full understanding of what pressures this decision might bring to other areas of our company." Declared Stoddard, "There was never any lack of our faith in the concept or the script for *Amerika.*"

'FREEDOM,' WHAT A STRANGE-sounding word. Free. Free. Free. You say it enough times and it begins to say—to mean—nothing," says the voice-over of the 35-minute promotional cassette of *Amerika* used to pitch to advertisers. The opening scene is a small-town parade. But the flags carried by the "Lincoln Youth Brigade" are a little strange: huge red banners with the faces of Lincoln and Lenin flying side by side. Suddenly, an old man holding the banned American flag begins to sing "The Star-Spangled Banner." The weary, oppressed townsfolk chime in until the whole screen is filled with their patriotic faces joined in proud unison.

At least some people are buying the red-white-and-blue vision: So far, 80 percent of the ad time has been sold; Chrysler and General Foods are sponsors.

The first ABC television spots make their own pitch for patriotism: They feature real refugees from such countries as the Soviet Union and Ethiopia discussing the value of freedom. Says Robert Karl Manoff of NYU's Center for War, Peace, and the News Media, who has read the script, "This is a form of psychological warfare on the American people. You don't have to be on the left to take offense at this. You simply have to be a thinking American. I am not responding to this from a political perspective but from the standpoint of someone who spends every waking hour looking at how the mass media affect the debate about foreign policy. And this harebrained scenario, apparently hatched for no other reason than corporate profit, stands a fair chance of poisoning American debate about some of the most important issues on the agenda."

To ABC's denial that the script is political, Manoff replies, "What the script does is take a distorted version of the progressive view of American history and show it serves Soviet purposes. It is a view of the American present that sees the country as being destroyed by a conspiracy of feminists, progressives, and liberals of all sorts operating to destroy culture, sap national will, and cripple national defense. The motive for making this mini-series doesn't matter. What appears on the screen matters."

Amerika's CRITICS INCLUDE the cast itself. Says Kristofferson, "The premise is still objectionable. But we talked this thing out all during the making of the movie, and I believe Donald is more interested in making a piece of art than politics. He had this thing he had written, and here were all these actors saying, 'Jesus, man, we can't do this, it is irresponsible.' It is to his credit that he was open and receptive to our suggestions. My biggest reservation is if it were to turn out to be a piece of right-wing propaganda that would increase Cold War tensions, which I don't believe it will. Then it will be like I lent credibility to a Nazi movie. I know that it could be the one regret I carry with me to my grave. Ed Asner said, 'What are you doing?' Martin Sheen is praying for me."

Partly because actors objected, Wrye has taken out some unintended racial slurs, some references to the U.N., and changed a few names (the American Progressive Party is now the American Unity Party, the Lincoln Brigade became the Lincoln Youth Brigade, and Soviet leader Gropeichev is now Nestérenko).

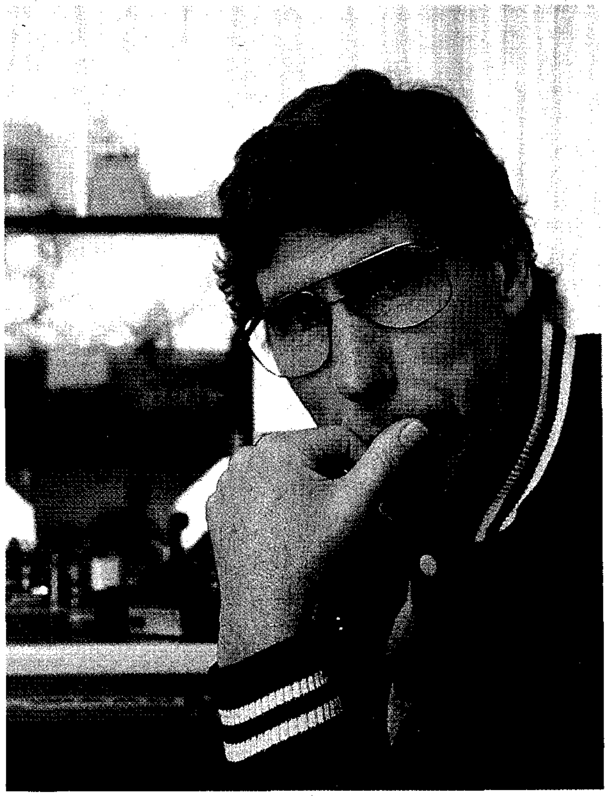
AS BOOTLEG SCRIPTS AND tapes proliferated, so did *Amerika*'s critics. Last February, Elliot Richardson, a former secretary of defense and attorney general in the Nixon administration and current president of the United Nations Association, wrote to Stoddard, "It is inconceivable to me that ABC could be giving serious consideration to such an apparently McCarthy-esque presentation. It sounds like a very strong political statement produced under the guise of entertainment." In March, U.N. Secretary General Javier Pérez de Cuéllar sent letters to Cap Cities chairman Thomas Murphy and John Sias. "The series's depiction of U.N. peacekeeping forces is indeed a travesty," he wrote. Both Richardson and Pérez de Cuéllar got the same form letter from the office of Alfred R. Schneider, ABC's head of policy and standards. "Our intention is to offer a dramatic presentation that will raise the consciousness of the American viewing audience regarding preservation of our most valuable asset: freedom enjoyed within a democracy and the responsibilities that are inextricably tied to the exercise of those freedoms."

In early October 1986, ABC was excluded from a group of networks allowed to cover Soviet maneuvers in Afghanistan. Boris Malakhov, spokesman for the Soviet Embassy in Washington, says that fiction or not, *Amerika* creates hostile feelings toward the Soviet Union. But he doubts that the exclusion was a response to the mini-series. (And, in fact, the Soviet Union is now negotiating with ABC for the right to show *Amerika* on its own television system.)

Things reached a head in mid-October when ABC staged a press junket at the United Nations Plaza Hotel, screening a 90-minute cassette for TV critics. The U.N. circulated a twenty-page internal memo analyzing the script and identifying 90 explicit references to the U.N. in which "the U.N. forces are portrayed merely as executioners of brute force, trigger-happy, destructive, even sadistic." The U.N. has hired Theodore Sorensen to represent it in negotiations with ABC's lawyers, demanding disclaimers, qualifiers, and educational programming to offset the damaging image portrayed in the picture.

"I think the U.N. might have a better case than the Russians, in that it is possible to make the connection between the UNSSU and their usurpation by the Soviets with negative attitudes about the U.N. mostly held by the right wing," says Wrye. "That connection was not intended."

ABC's Schneider says it is quite likely that the network will provide a disclaimer. Meanwhile, the United Nations Association is circulating a letter and petition that has been signed by former secretaries of state, among others, expressing concern that "the portrayal of U.N. peacekeeping forces as brutal oppressors in the forthcoming ABC mini-series *Amerika* will undermine public support for one of the most valuable aspects of the U.N.'s work."



TROUBLING VISION: Amerika's *writer-director Donald Wrye.*

Photograph by Douglas Kirkland/Sygma.

LAST MONTH, A ROUGH cut of the first two hours was shown to special-interest groups in Washington, and it drew equally harsh criticism. Viewers said it was not just bad politics, it was bad TV. "From what we've seen," says Jonathan J. Halperin, program director of the centrist Committee for National Security, "there are two levels of problems. As TV, what you see on the screen is slow, boring, and tedious, a real sleeper. And the fundamental assumptions that make the show possible are preposterous and insulting to the American public." Reed Irvine says, "It stinks. It is profoundly boring, and I think it may well be a disaster for ABC. If all we have to worry about is soy cakes instead of Aunt Jemima, and lining up in the spring for tomatoes, well, that's a whole lot better than being nuked. As a stockholder, I might sue the company for damages. I don't think poor, beleaguered ABC can afford to squander $35 million on a bomb like this."

One of the series's most vocal critics is Jeff Cohen, of FAIR. "This is a commercial for Star Wars," he says. "Its message is one that Reaganites will find delightful, which is that we have to build up our nuclear defenses because the Soviets are just itching to conquer us. This is much more sophisticated than a *Red Dawn.* This is *Red Dawn* with characters you can identify with. It's very manipulative; I found myself cheering for the U.N. troops to get massacred. That's what makes it so evil."

Cohen is mobilizing a nationwide effort to educate the public about the dangers of the mini-series. He has contacted ABC about getting airtime for discussion panels and other programming to balance its message. (ABC says it may consider the possibility.) Like *The Day After, Amerika* has become the magnet for special-interest groups across the nation.

ABC's West Coast head of public relations, Bob Wright, who has worked with Stoddard on all his most controversial projects, says, "The very fact that there can be a Brandon Stoddard making a movie that deals with a fantastic idea just as a dramatic exploration, a Jeff Cohen who feels it is World War III in the offing, is what this film is all about. Without the Jeff Cohens of the world on the one hand and the Reed Irvines on the other making what in my view are impossible claims and demands, there wouldn't be what we call an American democracy—the freedom to express ideas."

PROBLEMS CONTINUE TO plague *Amerika.* Wrye is racing to meet the February 15 deadline. Says Stoddard, "It is not even remotely ready. We are in more danger now in postproduction of *Amerika* than any show I have ever worked on."

But the first four hours were shown in Hollywood last week. Those who found the script indefensible will be pleased that some of the more inflammatory material has been cut. Still, though *Amerika* is beautifully shot, it moves more slowly than a line for a butcher shop in Prague. Kristofferson puts it more kindly: "I don't know whether people will sit through the first two hours. It's like the beginning of a slow Russian novel."

Amerika's premise may sound like the setup for a *Saturday Night Live* skit, a perfect parody of right-wing paranoia. But it has been produced and directed like a *Masterpiece Theatre* drama. It is a strangely unconvincing blend of Norman Rockwell and Jerry Falwell, with rhetoric about democracy and freedom that rings out like a sermon taken straight from *The 700 Club.*

Of course, the final arbiter of *Amerika* will be America. "This is not a passive-entertainment experience," warns Stoddard. "You don't just sit down in an easy chair in a T-shirt with a can of beer and watch *Amerika.* It's a risk: The audience will accept so much confusion or so many questions without answers until they get bored and watch CBS. When you watch it, you can make up your own minds. I believe in *Amerika.* I never believed in all that stuff around it."

WRYE IS SITTING on a couch in his office. The TV is on, its screen full of snow. On top of it is a Pepsi bottle with a Russian label. That, a miniature radio-controlled army tank, and a coffee-table book about the United States Constitution are the only reminders that this man is the mind behind *Amerika.* Wrye rambles on, trying to pinpoint the message of *Amerika.* "One of the questions that Kris and Christine asked me is 'Will Reagan like this picture?' I haven't the foggiest idea, and I don't care. If he liked *Rambo,* he probably won't stay awake for this. I am not running for office. I am not creating foreign policy. I am trying to make a movie that is interesting."

He points to the TV. "That little box is training people to be enormously passive and escapist," he says. "I think that there are tendencies in our society that indicate that we have lost our capacity to be a viable, free democratic nation. The Soviet Union is not all bad. It is not an evil empire against which we must do moral battle. But it ain't good. It ain't a place I'd like to live, and it's not a place where I could have made this movie." ■

THE SINS OF THE FATHER

A MOBSTER'S PAST SHADOWS HIS SONS' FOOTBALL STARDOM

BY NICK TAYLOR

On a warm Saturday afternoon last fall, a man once known as Sal Polisi took a seat beside his eighteen-year-old son in a college football stadium filled with 75,000 people. The two men settled back to enjoy the game under a high, blue prairie sky. It was a happy occasion—the son is an outstanding high-school football player, a powerful, fast running back. He was being recruited by one of the teams on the field, and he and his father were at the game that day as guests of the college. Suddenly, though, a television camera panned the stands. Sal Polisi and his son ducked and pretended to tie their shoes. Exposure, they feared, could mean death.

Just two days before, Polisi had returned from New York, where he had testified against John Gotti in his federal racketeering trial. In recounting his own career in organized crime, Polisi had identified Gotti as part of a Gambino-family crew involved in robberies, hijackings, gambling, and loan-sharking. At one point during his testimony, Polisi says, he saw Gotti reach under the defense table and point his finger like a gun. To Polisi, the threat was obvious and real, even though, outside of court, he and his family have new names, new backgrounds, and a new home hundreds of miles from New York.

Polisi is one of about 5,000 people who have gone through the federal Witness Protection Program, a system that relocates and gives made-up identities to people who risk their lives by cooperating with the government. Polisi's wife, Rosemarie, and his two sons accompanied him on his journey to a new, fabricated existence. Hundreds of other spouses and children of protected witnesses have done the same thing. In the case of the Polisis, however, the journey has presented some particularly acute dilemmas, for the two boys have a shot at football stardom. Sal junior, a senior who has played the last two years under his new identity, has been widely recruited by top colleges, even though injuries marred his final high-school season. Joseph, a sophomore, is thought to have even greater promise.

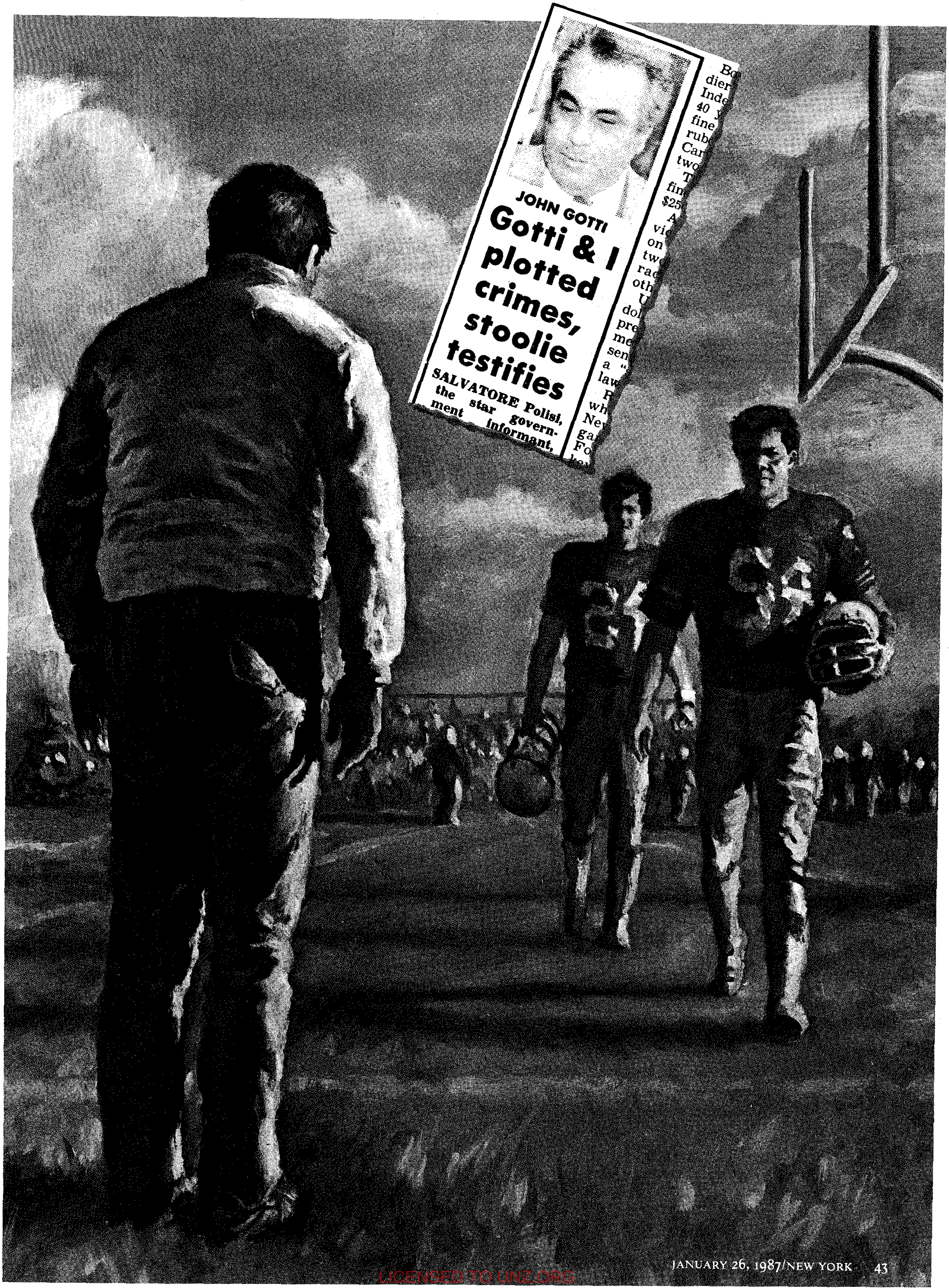
Polisi is eager for his sons to excel, but he is torn, because their glory could endanger him. Already, there have been troubling episodes. Sal junior, who scored 21 touchdowns playing in Port Jervis under his real name, has had to face reporters as a football hero under his new name in his new home. The boys' friends and teammates have wondered about the sudden appearance and elusive backgrounds of these two top players.

Polisi's embattled family is understandably nervous about his decision to cooperate in telling his story, but Polisi insists he is talking "so maybe somebody else can pick himself up out of the gutter." Indeed, under his real name, he is counseling juveniles at a children's home in the Midwest. He says the danger of mob vengeance is there, no matter what. He is a likable man of medium height, with a round face and curly dark hair. His sons are strong and handsome, and he is proud of them. One of the first things he will show a visitor is a black ring binder with the letters that college coaches have written to Sal junior: "You have been recommended to us as a potential student athlete. . . ."

Salvatore Daniel Polisi was born at Kings County Hospital in Brooklyn on April 30, 1945. His mother was a Rockette who "split when I was two or three," he says. His father, Frank, was a carpenter who told the boy tales at night of Al Capone and Willie Sutton.

Frank Polisi remarried in 1950, and the family moved to Farmingdale, Long Island. Sal lived for sports and, as a Little Leaguer, committed his first crime when

ILLUSTRATED BY MARK TEXIERA

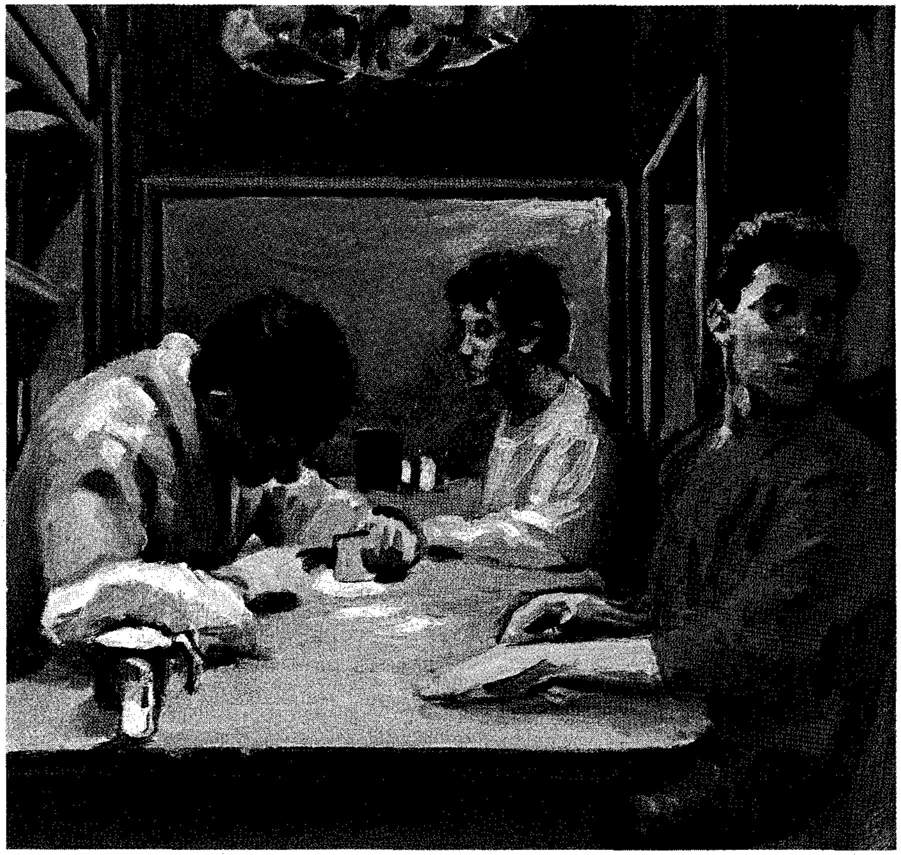


JOHN GOTTI

Gotti & I plotted crimes, stoolie testifies

SALVATORE Polisi, the star government informant,

PLAYING UNDER HIS ASSUMED NAME, SAL JUNIOR LED HIS HIGH-SCHOOL TEAM TO A LOCAL CHAMPIONSHIP.



FAMILY SECRET: *Polisi didn't try to hide his cocaine dealing from his sons.*

he stole a wallet containing $70 from his coach's office. He spent the money on baseball cards.

The family moved again, in 1960, to Bay Shore, where Sal entered his second year of high school. He was no scholar, but he lettered in wrestling, track, and football. In the summer of 1963, a few credits short of graduation, Polisi joined the Marines. A heart condition landed him in the U.S. Navy hospital in St. Albans, Queens, and a fight with a Navy corpsman got him a stint in the psychiatric ward. He left the Marines with a medical discharge in 1965 and embarked on a career in crime. Between 1965 and 1967, he committed burglaries, robberies, forgeries, and credit-card scams. He learned to fake the symptoms of mental illness and to elude prosecution by seeking treatment from the Veterans Administration. His name on the street became Sally "Upazz'," Italian slang for "crazy man."

In 1966, Polisi and his uncle, Anthony Polisi, bought a candy store in Queens and used it as a front for a small bookmaking operation. As the business grew, they shared the action with Colombo-crime-family betting operations. A pretty, dark-haired girl named Rosemarie Noto hung out at the candy store, playing records and drinking sodas with her friends. She remembers Polisi as "different, crazy." He had a well-trimmed beard and a way of attracting attention with his wisecracks and patter. They were married on his birthday in 1967. Sal junior was born March 14, 1968.

At around that time, Polisi began a gambling operation with Dominic Cataldo, who, authorities say, is a longtime member of the Colombo crime family. Polisi has testified that when he was arrested for weapons possession in 1968, Cataldo had the case fixed. He also testified that when he was charged with armed robbery in Nassau County two years later, he paid his lawyer to fix the case and thought no more about it. Polisi came to believe that money would almost always fix his problems with the law.

The Polisis' second son was born May 30, 1971. The same year, Polisi and a colleague opened a gambling club at 87th Street and Atlantic Avenue in Ozone Park. The Sinatra Club, as it was called, was soon bringing in up to $2,000 a night. The patrons included John Gotti and his younger brother Gene. When Polisi closed the club in 1972, he began spending time at the Bergen Hunt and Fish Club, a regular Gotti hangout. Nobody said it in so many words, but Polisi understood that the men who frequented the club were members of the Gambino crime family.

Polisi was practically a cartoon mobster, right down to his buffed nails and diamond pinkie rings. He began dealing heroin. While his ties were with the Colombo family, he worked with a Gambino crew on robberies and hijackings. Over time, he lost track of his brushes with the law. "I just can't recall every arrest," he later testified. In March 1974, he was convicted of bank robbery and checked into the Veterans Administration hospital in Manhattan, where he "acted a little bizarre" trying to elude a prison sentence. U.S. marshals hauled Polisi out of the hospital that summer, and he ended up at the Lewisburg federal penitentiary in Pennsylvania.

Sal junior turned seven and Joseph four while their father was in prison. Sal junior remembers visiting him. "He told us it was a hospital, but with bars everywhere, you kind of knew it wasn't," he says. Polisi was released on probation in 1975, and returned to his life of crime.

FOR ALL HIS CRIMINAL dealings, Polisi tried to be a good father. He resolved to show more interest in his sons than his parents had shown in him. He began coaching them at football, and in 1979, each boy was tops in his age group in the Ozone Park LynVet League's punt, pass, and kick competition. The league's teams practiced and played at fields near the Cross Bay and Conduit Boulevard interchange. Sal junior's team was called the Redskins, and Polisi, who says he was making $10,000 to $15,000 a week selling heroin, spent $600 to outfit the players in gold pants like those of the team's professional namesakes. John Gotti's son Frank, who was later killed in a traffic accident, was also on the Redskins. Polisi attended their games each Saturday. He was a fixture on the sidelines, and his friends knew where to find him if they needed to discuss business.

By 1980, the year Sal junior entered seventh grade at P.S. 210 and Joseph was a fourth-grader at P.S. 60, Polisi had stopped dealing heroin. He'd also given up the chop-shop operation he ran from an auto-body shop on Liberty Avenue, and he'd gone into stolen jewelry. His

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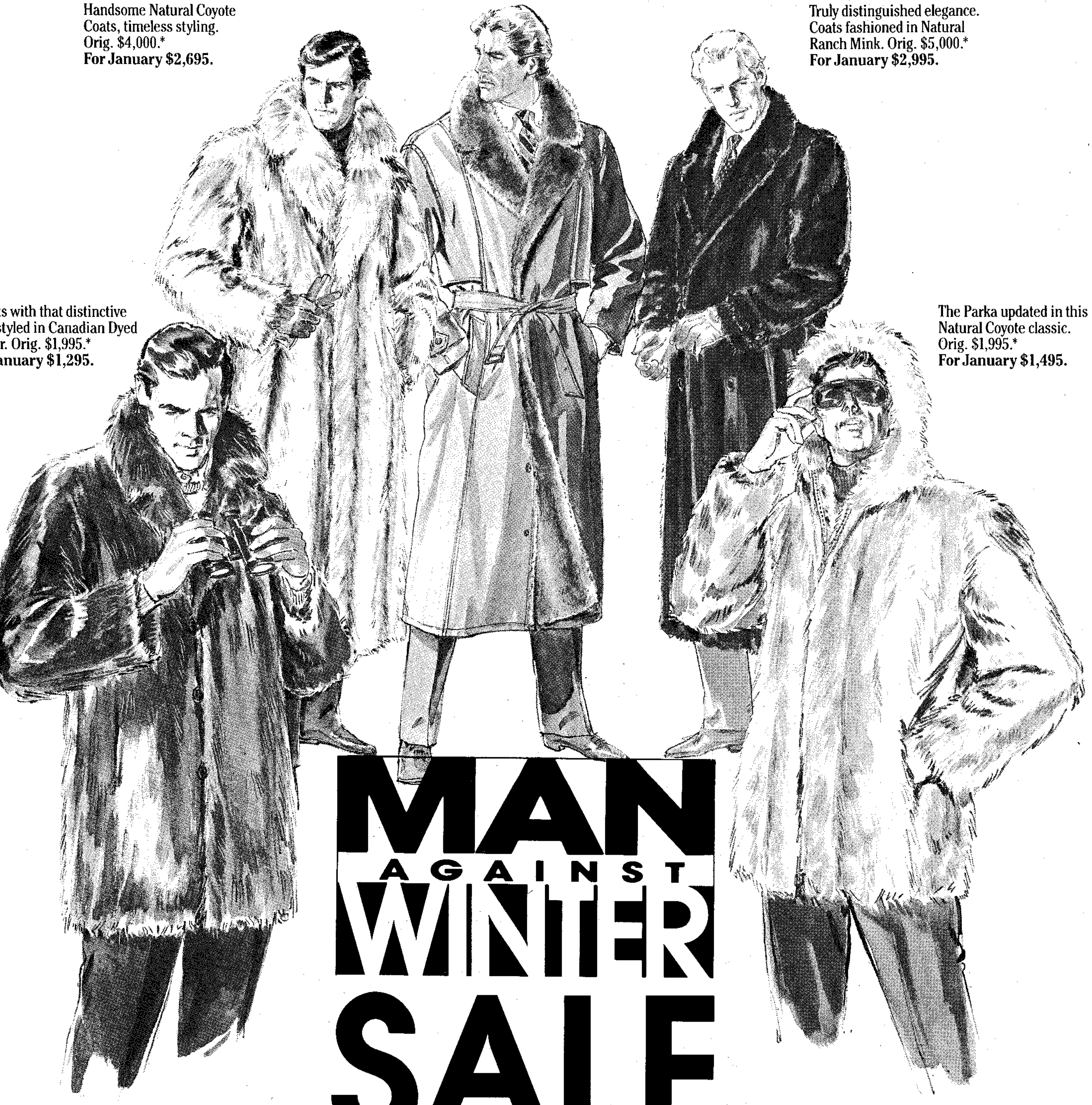

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Call collect (212) 765-3877. © The Fur Vault, Inc. 1987 stores in Ozone Park and Ridgewood were garishly painted advertisements to thieves: "We buy gold, silver, diamonds, anything of value." He melted down the gold and sold it, and stashed away the diamonds.

Sal junior says his father's criminal activities were "never straight up out in the open" for the family to see. "He'd be doing something at the car shop, but it was always just a car shop. Or if he was doing something at the jewelry store, it was just a jewelry store." Nevertheless, both boys felt the tug of crime.

The family lived in a green-shingled duplex on 95th Avenue near 88th Street. By day, the square-block 88th Street park, with its smattering of trees and its asphalt courts and ball fields, was a playground. At night, it was a market for dealers who sold nickel bags of marijuana. The boys watched the shadowy transactions from their back-bedroom windows. They sat quietly at the dinner table the evening narcotics agents arrested a young neighbor who, moments before, had burst through the back door and dived beneath a pile of laundry in the bathtub, trying to escape a bust.

"We grew up, we stole," says Sal junior. "We'd steal bread from the Wonder bread factory down the street. We stole hubcaps. We used to light fires in the street just so we could see the fire engines come.

"We probably would have wound up the same way as he was if we lived in Queens still," he adds, speaking of his father.

"I think he didn't want us to be the way he was, because he knew he was bad," says Joseph.

In 1980, the Queens auto squad charged Polisi, Rosemarie, and her brother, Leonard Noto, with possession of stolen cars and altering vehicle identification numbers. Polisi bought his way out of the charges. He testified in the Gotti trial that he had paid $35,000 to arrange for Rosemarie and her brother to plead guilty and receive small fines from State Supreme Court justice William Brennan. Later, he said, he had paid $15,000 so he could withdraw his guilty plea, and eventually the counts against him were dismissed. With the dismissal, in 1982, Polisi was in a situation that for him was remarkable. He faced no criminal charges. He was not on parole, and his term of probation had expired. He was free to leave the city for the first time in years. "I was tired of the life," Polisi says, "and I wanted to get my kids out of that atmosphere in the neighborhood."

Polisi sold his jewelry stores and other property, put a small fortune in diamonds and $600,000 or so in cash into cardboard boxes, and moved to Orange County. The boys were enthusiastic go-cart racers, and Polisi bought a ramshackle go-cart track on 55 acres of land in Cuddebackville, a tiny town a few miles north of Port Jervis on the Neversink River. He picked up an old, dusty red Ford tractor and chugged around on it at the racetrack. For his thirty-eighth birthday, Rosemarie bought him a straw hat and a pair of overalls.

SAL JUNIOR'S FOOTBALL TALENTS emerged in Port Jervis. In his first varsity start, in the third game of the 1983 season, the fifteen-year-old gained 164 yards in twenty carries and scored a touchdown against a team that had held its previous opponents to minus 92 yards rushing. Coach Joe Viglione called young Polisi "a mature sophomore with pistons for legs." Port Jervis was undefeated the rest of the season, and won the Orange County League championship. Sal junior gained 853 yards and scored eleven touchdowns in seven games.

Viglione retired after that season. He remembers Sal junior as a runner with "excellent moves, natural maneuverability, power inside, and the speed to go outside. It's something you're born with.

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You either have it or you don't." Sal junior's next coach, Bob Corvino, calls him "a Walter Payton–type runner."

Polisi says he found "a real American way of life" in Port Jervis. He stayed home, sitting around the fireplace popping popcorn with the family in their house on the racetrack grounds. His sons saw more of him than ever before.

At the same time, Polisi was spending money as if he were still a gangster. He improved the racetrack in hopes of attracting larger crowds and paid the workmen in cash. Suspicions spread in Port Jervis that the owner of the Noto Raceway was not all he seemed to be. By the end of 1983, Polisi had spent all his money and was back in New York looking for a $25,000 stake to enter the cocaine business, as a way of bailing out the racetrack. He got the loan, at $500 a week interest, from his former Lewisburg prisonmate John Carneglia, now on trial with Gotti.

Polisi didn't try to hide his cocaine dealing from his sons. The boys would find their father in the racetrack's tiny restaurant with the tools of his newest trade—sifters and bags of cocaine and jars of milk sugar or quinine—spread out behind the counter. They viewed the enterprise with chilling detachment. "It didn't bother me," Sal junior says. "I thought it was something we had to do to get by."

Joseph, who was twelve, says, "He really had no other choice because of the money that was coming in. You get hooked on it—not doing the drugs, but the money, the Walkmans and things. I was getting to be a spoiled brat, and I liked it. He always told me, 'I'll never get caught.' " Polisi always forbade his children to use the drugs he sold.

ON MAY 3, 1984, POLISI AND Rosemarie celebrated their seventeenth wedding anniversary and his thirty-ninth birthday with the boys and a group of friends at the Cornucopia Restaurant outside Port Jervis. At the end of the dinner, Polisi excused himself and drove to the city in a hard rain to deliver four ounces of 30 percent cocaine.

When Polisi pulled into the parking lot of the Club Diner at 112th Street in Ozone Park at 11:30 P.M., the downpour fogged the windows and obscured the cars around him. "It was so rainy he didn't even know we were there until I grabbed him," says New York police lieutenant Remo Franceschini. "At first, he wouldn't say a word. I put the pressure to him and he'd say, 'I don't talk.' A tough guy, like James Cagney."

Sitting in the Queens House of Detention with no prospect of raising his $500,000 bail and facing a sentence of 25 years to life for drug dealing, Polisi underwent a profound conversion. His letters to Sal junior dealt increasingly with the boy's future. "I hope you will realize that you have a special talent for football," he advised. On May 19, he wrote, "I think if you wanted to, you could go right to the top in college football." On June 7, Polisi asked for his son's assurance that he would finish high school. "It will help me make a important decision on this case," he wrote.

Polisi says two events influenced the decision he ultimately made. Once, on a visit, Sal junior asked him to fix the case. "I felt miserable . . . about what I was creating there," Polisi says. "I could see that he was going off course. There was no way I could correct the effects of fixing one more case, because he would have thought, you know, that that was the way to do things." After another visit, Sal junior and Joseph left their parents in the observation room and returned to an area where other visitors were waiting. There, Polisi learned later, the brothers broke down in tears and clung to each other.

On July 8, Polisi took his first step toward the Witness Protection Program. "He was tired, he couldn't fix the case, and he did it for the boys," says FBI agent Dan Russo, who later became Polisi's

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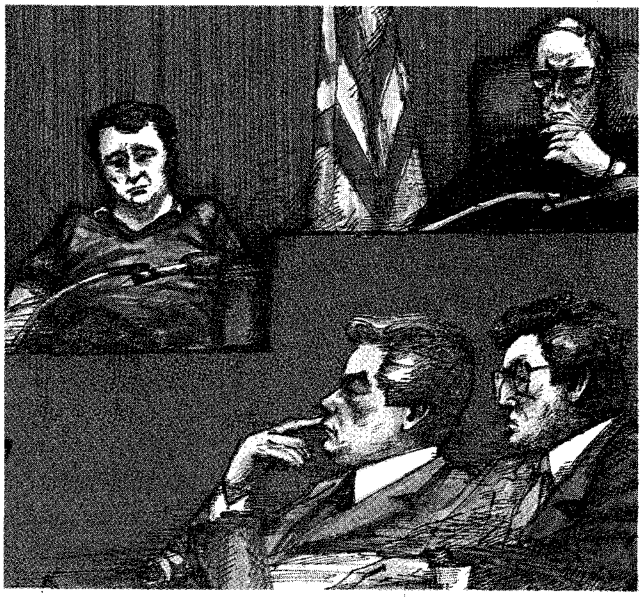
main government contact. "If he didn't have the two sons, he might not have come forward." Polisi offered to tell what he knew about fixing cases in Queens.

The U.S. Attorney in Brooklyn was already looking into corruption in the Queens judiciary, and Polisi eventually agreed to work undercover, pretending to seek a fix of his drug charges to build a case against Justice Brennan. But the government wanted more than help against Brennan. Polisi had "a wealth of information" about the mob, says Edward McDonald, who heads the Organized Crime Strike Force for the Eastern District of New York. The negotiations over Polisi's cooperation were complicated.



ON THE STAND: *Polisi testifying at the Gotti trial.*

"He wasn't too concerned about putting a judge over," says Franceschini. "But I knew he was avoiding the o.c. [organized crime] guys. You put an o.c. guy in, you get a bullet in the head."

Polisi finally agreed to talk about organized crime. The risk then seemed remote enough. The Gottis and Carneglia had not yet been indicted on the racketeering charges. Polisi says he thought he would work on the Brennan case, chat with a prosecutor about his days at the Bergen Hunt and Fish Club, and "go south and live happily ever after." On July 31, 1984, he was released from Rikers Island after posting $100,000 bail.

That fall, Sal junior carried the football for the Port Jervis Red Raiders and doubled as a defensive back. Against the arch-rival Middletown Middies, he ran for 131 yards and two touchdowns in a 26–7 victory, and he made a key interception. He gained 953 yards for the season and scored ten touchdowns as Port Jervis went seven and three. Each time he scored, he gave the ball a trademark spin as he dropped it in the end zone.

MEANWHILE, HIS FATHER wore a concealed microphone and began working his way toward offering Brennan a $25,000 bribe. Through his son Joseph's godfather, Polisi got in touch with a Florida man named Anthony Bruno, who later admitted to being Brennan's bagman. Bruno passed the offer on to the judge. In February, however, while the investigation was still under way, Brennan learned that his phone records had been subpoenaed. Polisi's undercover role was over, and his family was about to take flight from its past.

Sal junior was sent to visit friends in California. Polisi, Rosemarie, and Joseph packed their bags. At first, the idea of moving was like an adventure for the boys. "When I left, I figured we'd be coming back sometime, like we'd be away until the summer," Sal junior says. "I've never gone back there yet." He had a girlfriend, and never had a chance to say good-bye.

"He said he was going to California," says Linda Miller, now a senior at Port Jervis High School. "When I didn't hear from him, I didn't know what to think. Then, two or three months later, it was on TV and in the papers, about the Mafia and all. I thought then he wasn't coming back."

At 11 P.M. on February 21, 1985, the phone rang and the Polisis' diaspora began. Following the FBI's instructions, they drove to Exit 135 of the Garden State Parkway, paid the toll, and pulled to the side of the road. Two agents met them and led the family to a Holiday Inn for the night. Rosemarie has always regretted that she wasn't able to call the gift shop where she worked to tell them she wouldn't be back. After the Holiday Inn, there was another motel (this one in Scotch Plains) for two weeks or so, and finally, a garden apartment in a suburb of Buffalo while the family waited to enter the Witness Protection Program. Sal junior rejoined them there on March 13, the day before his seventeenth birthday. Agent Russo ordered a birthday cake, and as Sal junior cut it, he wondered, "Where am I going to be when I'm eighteen? What will my name be?"

For the time being, the family used their real names, since Polisi's role in the Brennan case was not widely known. The brothers entered school, and Sal junior

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San Jose	7	$99
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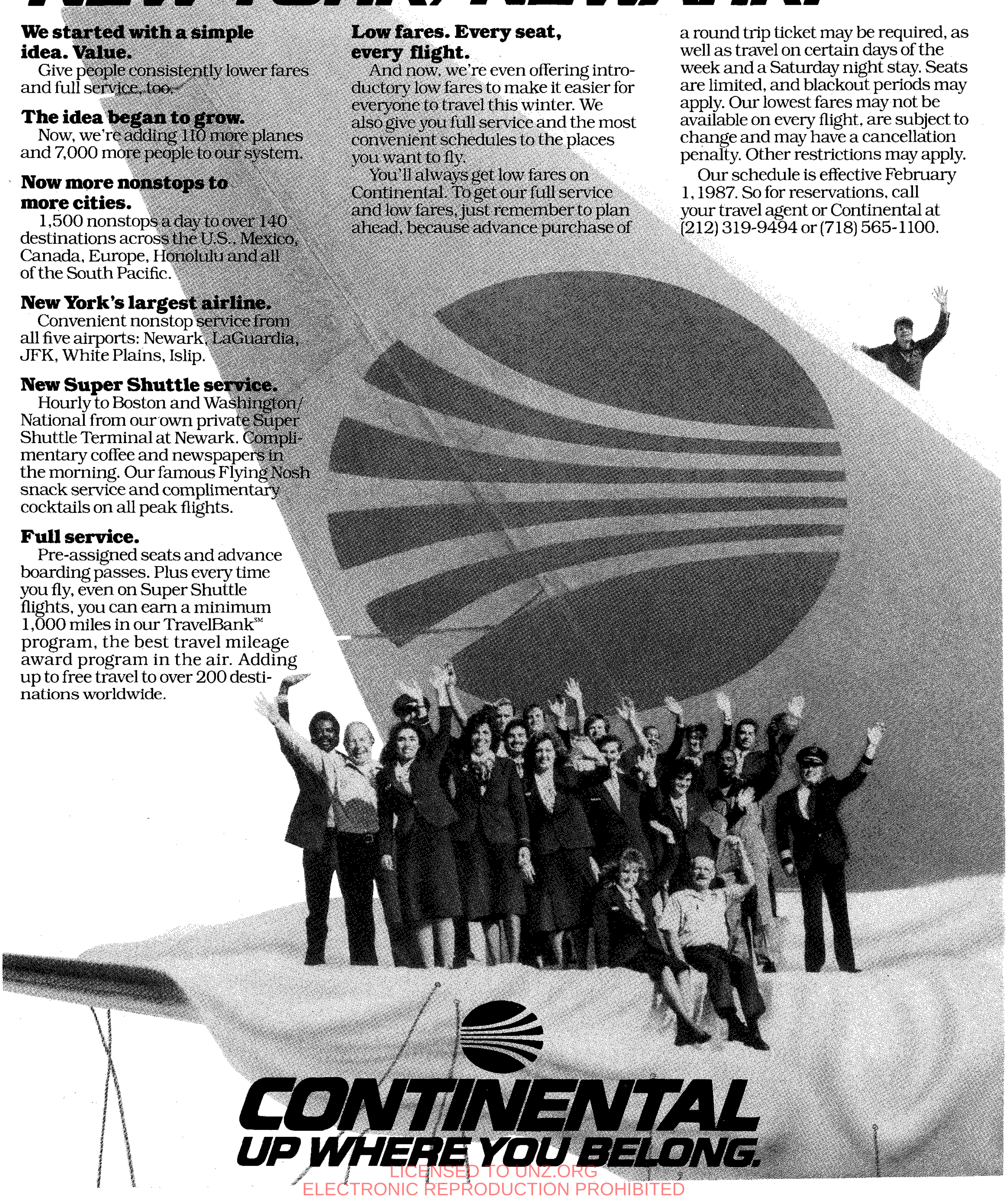

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won a letter running on the track team. On June 10, Sal junior and Joseph were eating lunch in the school cafeteria with some of their new friends when another student came up. "The principal wants to see you in his office," the student said. The boys around the table rolled their eyes and nudged one another. "You must be in trouble," someone said.

The brothers looked at each other. "No, we'll be right back," replied Sal junior. They walked to the office, where their father waited. He showed them the headline in the New York *Post:* JUSTICE TOOK BRIBES FROM MOBSTERS: FEDS. The accompanying story sketched Polisi's role. The boys retrieved belongings from their lockers, left their books, and walked out of the school. "We never saw those boys in the cafeteria again," says Joseph.

This time, the motel was a Days Inn in Arlington, Virginia, where their hosts were the U.S. Marshals Service. The Polisis were now known as Nos. 4664, 4665, 4666, and 4667. They had turned every shred of identification over to the government. When Polisi told his family, "Now we forget Polisis. There's no more Polisis," he was almost literally correct, for the Witness Protection Program was wiping every trace of them from the records and creating documentation to go with the new names the family had chosen.

As the Polisis were being systematically erased and re-created, they wandered around Arlington and Washington like tourists. They took in the Smithsonian and, out of sheer perversity, the Justice Department. They had listed three states as their relocation preferences, but they had no idea which choice would be granted. Each night at the motel, the family members occupied themselves by practicing their new names.

On a Friday in June, a marshal came in a brown station wagon. Soon they were riding alongside the Potomac on the way to National Airport. Finally, with great ceremony, the marshal handed the tickets to Polisi. He looked at them and turned to his family in the backseat. "You're not going to believe this," he said. "You guys wanted to play football . . ."

THE POLISIS' NEW HOME WAS A generic American city of somewhat larger than medium size—a downtown cluster of glass towers and a ring of suburban shopping malls. It was also a hotbed of high-school football.

Before Polisi found a house to rent, he shopped the city for a football program and a coach. The coach he liked was a balding, taciturn Westerner who spoke around a great cheekful of tobacco. Recalling his first meeting with the Polisis at their motel, the coach says, "I saw two bodies that I liked." A marshal went with

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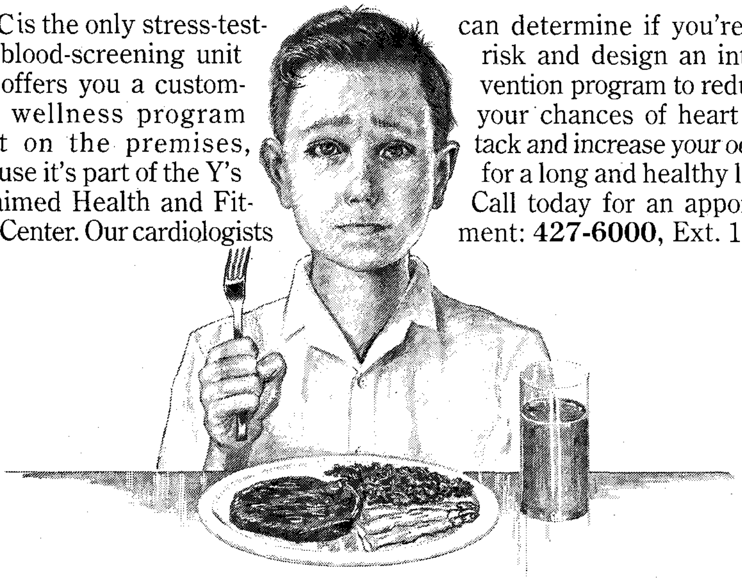

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the Polisis to the principal's office to explain in the vaguest possible terms why the boys' transcripts were blank where the names of their previous schools should have been. Sal junior began preseason drills as an outsider and, three weeks later, opened the 1985 season as a starting running back. Joseph played on the freshman squad. Both boys, as well as Polisi and Rosemarie, were now using their new names, and with the help of the Marshals Service gradually acquired driver's licenses, insurance cards, and other identifying documents.

The past clung lightly but tenaciously to the Polisis, however. Sal junior was walking down a corridor at school when he heard someone calling, "Hey, Sal," and he turned around before he remembered that he answered to a different name. A woman pulled Rosemarie aside after a football game and said, "I don't want to insult you, but it's so funny. When your husband talks, I think of *The Godfather.*" Sal junior's teammates wondered why his father was always at the school or at home and never at work. When Polisi was in New York preparing for Brennan's trial, they questioned his absences, which, he said, were business trips to New Jersey. They wondered how the family could afford Sal junior's car. "Your dad's not really in business," one of the boys said. "I bet he's in the Mafia."

"Sure, right," Sal junior answered. "You've been watching too much TV."

The official story was that the family was from a rural county in northern New Jersey, where Sal junior had played "a little football," that Polisi's business ran itself, and that they had the luxury of living where they chose. Beyond that, Sal junior says, "you have to make up a scenario." Joseph adds, "We trained ourselves to get off the subject."

That fall, the family began building a new history around the football team. Polisi and Rosemarie attended every game and played host at team dinners after the Friday-night home games. Polisi's pep talks and support for the team won the players' affection. In the fourth game, Sal junior rushed for over 130 yards and two touchdowns to lead the team to an upset win over a state-ranked rival. He was careful not to spin the ball after he scored. The coach told reporters the new kid was "just a transfer from back east." Sal junior diverted their attention by praising his offensive line. "Who ever asks their names?" he asked. But it was his picture—not a lineman's—that appeared in the paper the next day.

Within a week, there was trouble, though not because of Sal junior. Impatient with the Marshals Service and used to being in control, Polisi had made a property transaction that linked his old name to his new one. There are many ways a protected witness can breach the program's security. He can make an unsupervised visit to the "danger zone"—in Polisi's case, New York—or get in touch with relatives, old friends, or former associates. Creating a paper trail is another way. It's all the same to the Marshals Service. A marshal came to the house and told Polisi that if the program were to guarantee his safety, the family would have to re-enter the program through Washington and move again, with another set of names and identities.

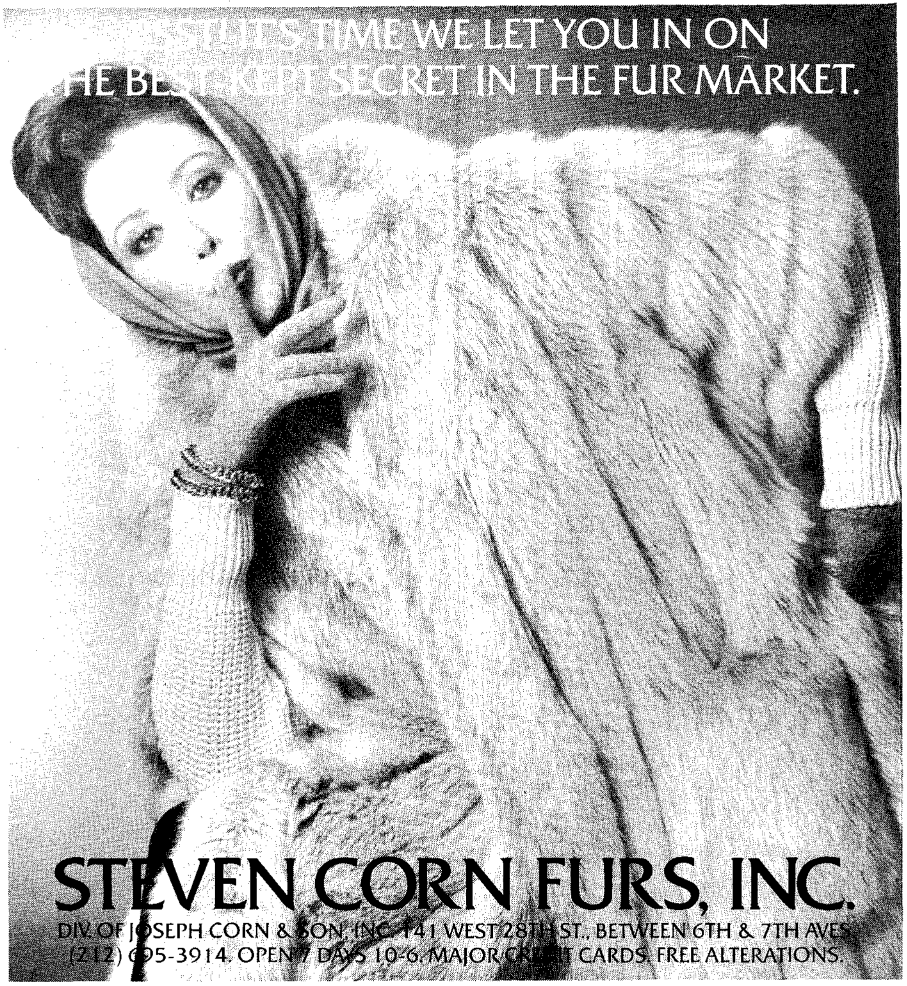
"Are you crazy?" Polisi remembers bellowing. "Did you see my kid's picture in the paper? You think I'm going to ask my kid to leave here now?"

Polisi chose instead to leave the program. At the time, it seemed like an easy decision. Gotti had been indicted but his trial was not scheduled, and he was then far from prominent. Rosemarie agreed with her husband. She says, "The kids were just getting settled, getting friends, and then to drop everything and start over? I said, 'No way.' " In October 1985, the Polisi family was on its own. The immediate effect was the loss of $1,400 a month from the program. The family kept their new names and new documentation.

Polisi soon decided that he trusted the coach. One day during practice, Polisi drew him aside and said, "No matter what happens to me, my kid's in your hands." Then he told his story. The coach listened and worked on his wad of tobacco. Today, he says of Polisi's background, "We're just so laid back, we don't think about it." He admits, though, that he finds it "unusual that all these things have gone on and yet their values for their kids are probably stronger than anybody we've got in the program."

Sal junior averaged close to 100 yards a game as the 1985 season continued. One reporter wrote that with Sal junior running, the team had "given new meaning to the term power sweep, power football, pretty much power anything." Major-college scouts began noticing the broad-shouldered, strong-legged running back, who was repeating his junior year. The team won its local championship in its last game, with Sal junior scoring two touchdowns and accounting for virtually all of his team's offense.

A FEW WEEKS LATER, ON DECEMBER 12, Brennan was convicted of racketeering, conspiracy, fraud, and extortion after a three-week trial in federal court in Brooklyn. He was sentenced to five years in prison and fined $224,300. On December 16, "Big Paul" Castellano and his driver were gunned down outside Sparks Steak House in Manhattan, clearing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a path for John Gotti's ascension to the head of the Gambino family.

That same month, Sal junior was named an all-star running back and the best new player of the year in local football. Talk at the Polisi dinner table was a mixture of euphoria and apprehension as the family looked ahead to Sal junior's college prospects. What if he did star at a major school?

"Whatever publicity he gets is going to be a route to exposure," says agent Russo. "But if somebody who knows him sees him, would they recognize him?" Sal junior's square-jawed face, full of hearty color under curly black hair, had already lost its boyish softness.

The Polisis approached the 1986 season with great expectations, despite their lingering fears. Sal junior had only to repeat his previous year's performance to nail down his pick of scholarship offers. Joseph, a sophomore, had graduated to the varsity. Sal junior opened the year as he had ended the last, gaining 89 yards and scoring two touchdowns. He gained 95 yards the next week. In the third game, a loss against a powerful team that would eventually contend for the state championship, Sal junior gained nearly 100 yards on the ground and 40 receiving. During the game, he suffered a bruise on his leg that seemed minor at the time but became serious. He came back after two games, but his leg was not up to the punishment of broken-field running and he reinjured it. Sal junior spent the rest of the season on the sidelines, angry and frustrated.

Sal junior's season of frustration was intensified by events far away. The trial of Gotti and his co-defendants began, and Polisi returned to New York to recount his life as a criminal. Confronting his past was unpleasant for him and for his family. Rosemarie says he was "like a monster. He'd call me on the phone and say, 'I don't want to listen to this stuff no more. I don't live that life no more.' And then he'd come home and he'd be, you know, in a terrible mood."

The trial reminded Polisi not only of his past but of his vulnerability. "The consequence for being a witness like myself today is to be killed," he testified. "The price you pay is [to be] dead."

After his testimony against Gotti (the trial is still under way), and with other trials ahead, Polisi's government handlers urged him to re-enter the Witness Protection Program and disappear again. (He is yet to be sentenced on the federal drug charges that remain from his cooperation agreement.) "I've got to believe that people know too much about what Sal's doing now," said Russo in the Manhattan FBI office last November. "He's too free, a little too loose. I told him he's in a position where if Gotti wanted to find Sal, he'd come looking for him. He could do it from jail if he wanted to. And don't forget—Gotti's not the only one he's testified against."

Polisi is resisting so far. A lifelong gambler, he is betting that his luck will hold until Joseph finishes high school. His potential as a linebacker or a defensive lineman may outweigh Sal junior's as a running back. At fifteen (when Sal junior was five feet eight and 170 pounds), Joseph is six one and 190; he runs the 40-yard dash in 4.68 seconds and can bench-press 260 pounds. His coach says, "He could be our first great college player."

"Joseph wants to stay so bad," Polisi says. "It would be shattering for Russo to call us one day and say, 'Hey, they're on the other side of town. It's time.' I don't even want to think about that."

"I'm not afraid to die," says Rosemarie, her voice quavering. "I just want my children to be safe. I want them to lead a good life. I want them to be happy."

ANOTHER MOVE WOULD separate the family. Sal junior says he would stay behind. He has a girlfriend he cares for and a promising future. He hasn't accepted any scholarship offers yet—he has five so far—but schools in the Big Eight, Pacific-10, Southeastern and Southwest conferences, as well as major independents, including Notre Dame, have expressed interest, despite his interrupted year. If his parents and brother re-enter the Witness Protection Program, there would be no casual weekend visits, no proud cheering at his games; all contacts would be through the program. "It would bother me to be away from my family, but I can deal with it, you know?" he says with a sigh. "Where would I live? I guess I'd live somewhere."

Then he talks about his father. "It was a pretty big thing, what he did. A lot of people back there, I can imagine what they say: 'He was bad. He ratted on whoever.' But he did it for us. Some people don't understand that. I think he did the right thing."

Joseph believes that by moving the family from Ozone Park, his father "actually saved my life. If I wasn't out of there, I'd be the way he was." But accepting the past has not rid the future of Polisi's lingering shadow. "I don't want to move. I told my dad that," Joseph says. "But if we have to go, we have to go. It's for our own safety." Just in case, he and his father have already scouted a high school in a neighboring state.

Aside from the football scrapbooks, the Polisis have few mementos. One is an old milk bottle from Port Jervis. It is used for rooting plants, but it's really a mute reminder of uprooting, of one past already erased in all but memory. "I don't think we deserve to live like this," Joseph says. ■

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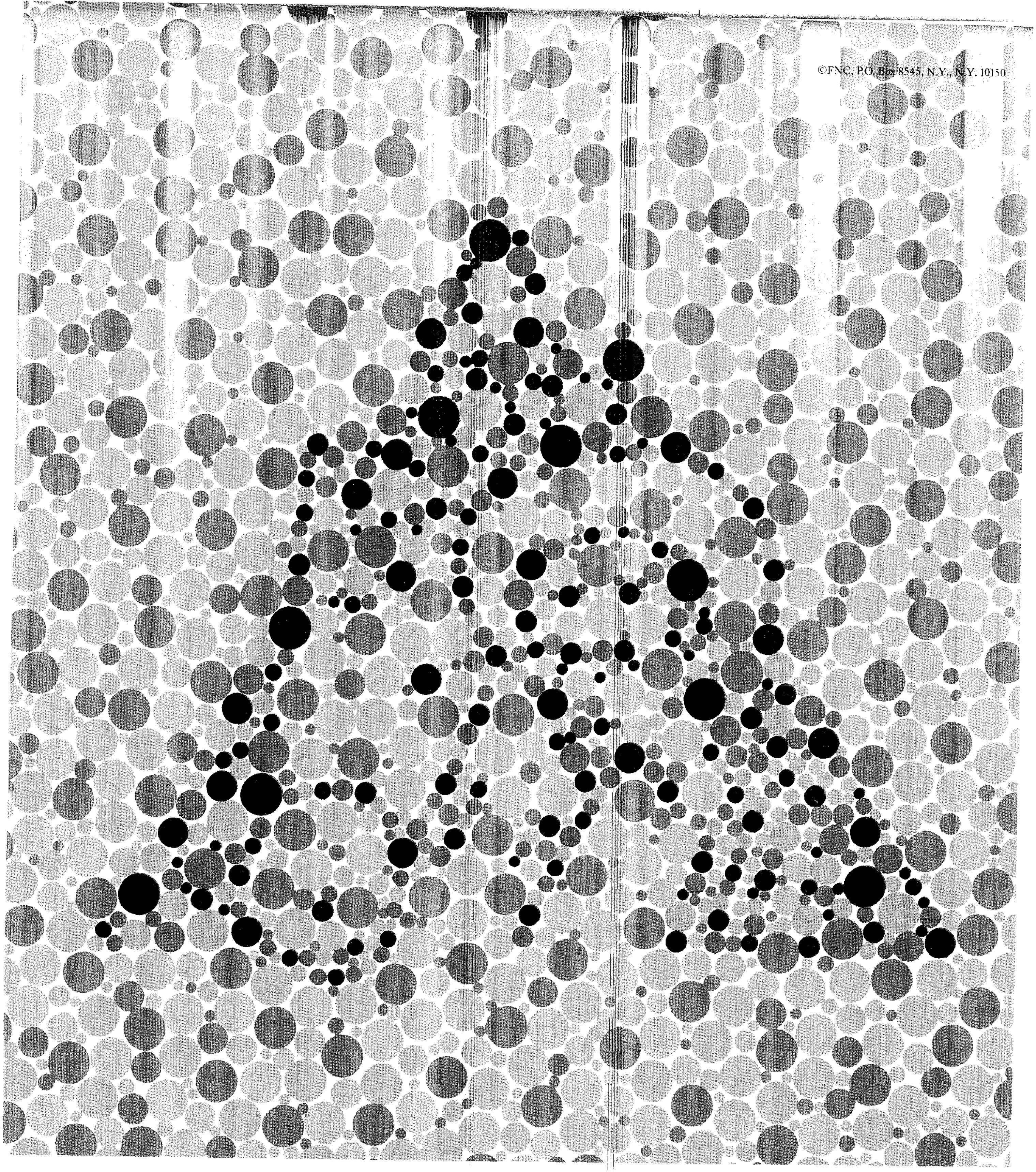

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FOOD NEWS
LE PÉRIGORD

At Le Périgord, people who order chef Antoine Bouterin's garlic soup love its creamy comfort and hearty taste—neither knockout nor nuance, but mellow and rich.

Bouterin's version has croutons, melted cheese, strips of omelet, and crisped garlic bits, so one bowl makes a meal. But if word about this soup's extraordinary powers gets around, folks might have more than one. In St.-Rémy-de-Provence, Bouterin's hometown, the old-timers say that eating garlic soup makes for a long life—in the Provençal dialect, "L'aïgo boulido sauvo la vido."

"It's like the Russians and their yogurt," says Bouterin. "Ah, this is such beautiful soup."

—Barbara Costikyan

ANTOINE BOUTERIN'S CREAM-OF-GARLIC SOUP

2 eggs
12 1-inch baguette slices
3 garlic bulbs, sectioned and peeled
6 to 8 cups rich chicken consommé
4 tablespoons virgin olive oil
1 sprig fresh sage, coarsely chopped
Pepper to taste
½ carrot, steamed and sliced
2 ounces Emmentaler cheese, finely minced
Fresh sage, and chervil or Italian parsley

Make a flat omelet; set aside, and keep warm. Grill bread slices on both sides, then rub each side with a cut clove of garlic.

Add a pinch of salt and all but 6 garlic cloves to consommé, and cook for 45 minutes at a medium boil. Remove garlic from liquid, and purée. Add puréed garlic and olive oil to consommé. Boil for another 2 minutes, then strain through a chinois into a pot. Add sage and pepper, and keep hot.

Finely slice remaining garlic cloves, and broil on a cookie sheet until they begin to brown. Slice omelet into half-inch strips, and arrange 3 strips in each of 6 ovenproof soup bowls. Ladle soup into bowls. Add carrots and croutons, and sprinkle on cheese and browned garlic bits.

Put bowls under broiler until cheese melts. Just before serving, add fresh herbs. Serves 6.

STYLIST: GILLIAN DUFFY

Illustration by Nina Duran. Dishes, Platypus; spoon, Buccellati; fabric, Pierre Deux; breadboard, America Hurrah Antiques.

PHOTOGRAPH BY RITA MAAS

BEST BETS

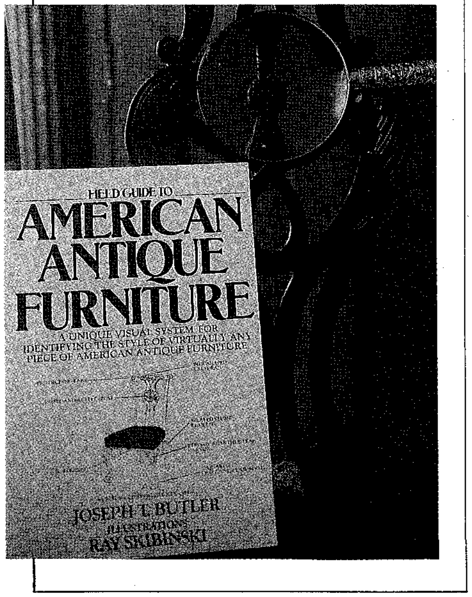
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

All Features Great and Small

Even if you've never pondered the difference between a New York and a Philadelphia claw-and-ball foot or worried your head over églomisé, a cyma curve, or gadrooning, you'll need Joseph T. Butler's *Field Guide to American Antique Furniture.* Illustrated by Ray Skibinski, this handy manual will help you to take accurate sightings of chairs, tables, and such at antiques shops and auctions. It contains anatomical drawings of furniture, a brief history of styles, and hundreds of illustrations of individual pieces from each period. So, if a dealer assures you it's Queen Anne and you could swear it's Chippendale, simply whip out this guide.

FIELD GUIDE TO AMERICAN ANTIQUE FURNITURE/Henry Holt and Company/$12.95/Endicott Booksellers (450 Columbus Avenue, near 81st Street, 787-6300) and Macy's (after January 26)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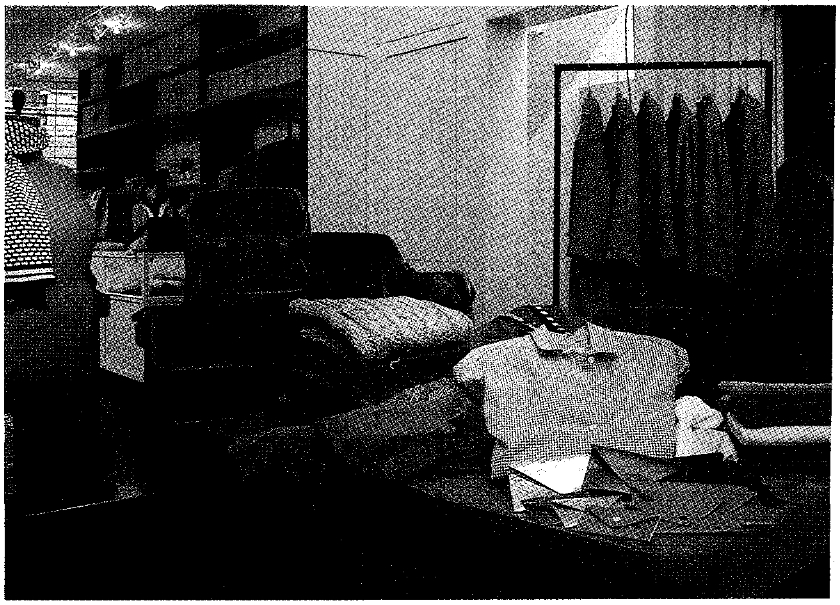
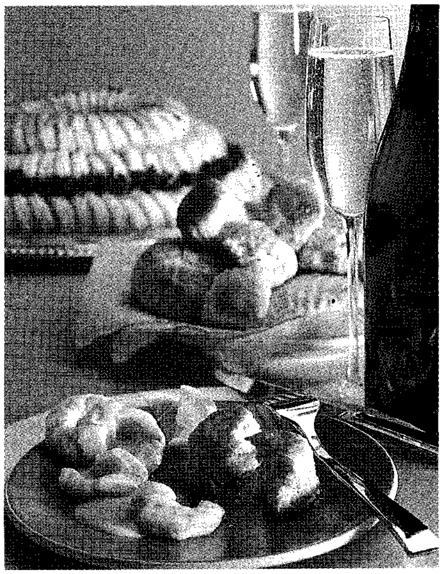


The Skill of It All

Cynthia O'Neal, a model and actress turned designer, kept telling her husband she was tired of creating clothes for other people's projects. Bored with her complaints, he told her to open a store of her own. So she did. O'Neal called it the Goods, and she filled it with the basics—well-cut shirts and pleated pants, cotton ribbon-knit sweaters, slouchy wool-jersey skirts, roomy canvas backpacks and bags, and leather purses in every size, from change to evening. Then she added extravagant dashes—sensual silk evening pajamas and shimmery charmeuse shirts. Since O'Neal, like God, is in the details, her peasant shirts sport antique buttons, her pajamas handmade frog closures, and *all* her shirts come with button-out shoulder pads. (From $5 for a change purse to $350 for the pajamas.)

THE GOODS/*122 Greene Street/219-9033*

Best Bites



Everybody loves shrimp, everybody loves biscuits, but nobody wants to fix them anymore. Still, champagne, shrimp, biscuits, and scrambled eggs make such a luxurious midwinter brunch. Well, don't strain, just order Sant Ambroeus's torre di gamberetti, three exquisite tiers of cooked shrimp. The shrimp are toothpicked to a chilled rice socle (don't eat that), and come with a sauce of tomato, mayonnaise, and cognac. There are 120 shrimp to this plate—count 'em—for $110, plus a $15 deposit for the silver platter and two days' notice. Biscuits: Grossinger's makes the best buttermilk biscuits (40 cents each), and supplies them to one of New York's great hotels, which shall go nameless. The big pogasca biscuits are Hungarian scones (95 cents each). They have bulk, delicacy, and a faint vanilla flavor, and are fabulous with coffee. (For an order of a dozen or more, call two days ahead.) Now somebody please scramble the eggs.—**Barbara Costikyan**

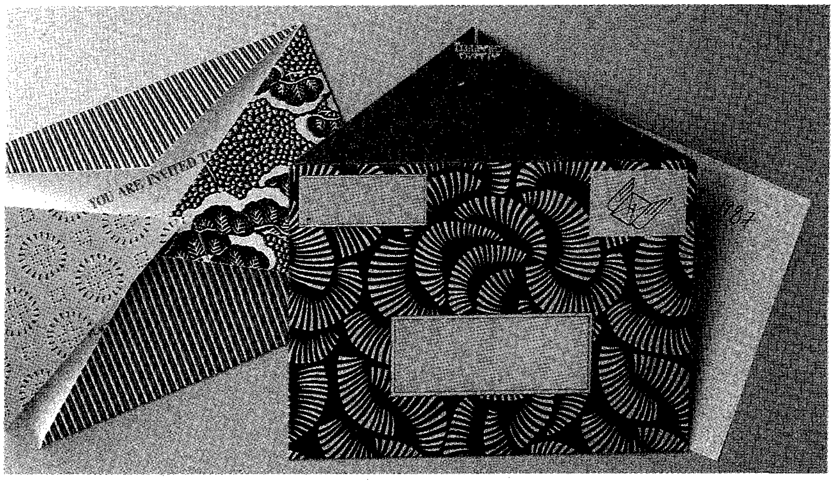
SHRIMP/*Sant Ambroeus/1000 Madison Avenue, near 78th Street/570-2211*
BISCUITS/*Grossinger's/337 Columbus Avenue, near 75th Street/362-8672*

Photographs: top and bottom left, Jeff McNamara (bottom, Chippendale side chair from Bernard and S. Dean Levy, Inc.; magnifying glass from James II Galleries, Ltd.); bottom right, Rita Maas.

Civil Writes

In this age of instant communication, we like to think that *some* people still write letters and send thank-you notes and party invitations. And we like to think they write them on Alamo Graffiti's cards, which are inspired by traditional Japanese woodcuts or turn-of-the-century marbleized papers or antique feathered endpapers ($8 to $12 for a box of ten cards and envelopes).

BERGDORF GOODMAN/*Seventh floor*
CARDIER/*212 Third Avenue, near 18th Street/473-7971*
JENNY B. GOODE/*1194 Lexington Avenue, near 81st Street, 794-2492, and 11 East 10th Street, 505-7666*



The Play's the Thing

His years as a tennis instructor convinced Butch Seewagen that youngsters needed the Children's Athletic Training School (CATS). "I couldn't teach children how to serve until they knew how to throw overhand, and I couldn't teach them to return a ball until they knew how to track one." So Seewagen combined his accumulated wisdom as a tennis pro and Columbia University coach with his sister Barbara Steger's tennis prowess and knowledge gained from years of working with little ones, and together they devised this unique and engaging sports program. Here, city children three to six years old (who miss out on the spontaneous games of catch enjoyed by their country or suburban cousins) learn all about motor skills, body stability, hand-eye and eye-foot coordination, and tracking. The best part is they learn by playing games and running relay races. *And* they pick up some tennis basics: how to grip a racquet, follow-through, timing, and keeping an eye on the ball. CATS can't guarantee that your children will end up at Wimbledon, but it does promise they'll find sports more fun. (Ten weeks of 50-minute classes, $200, plus onetime $15 registration fee; spring session begins March 30.)

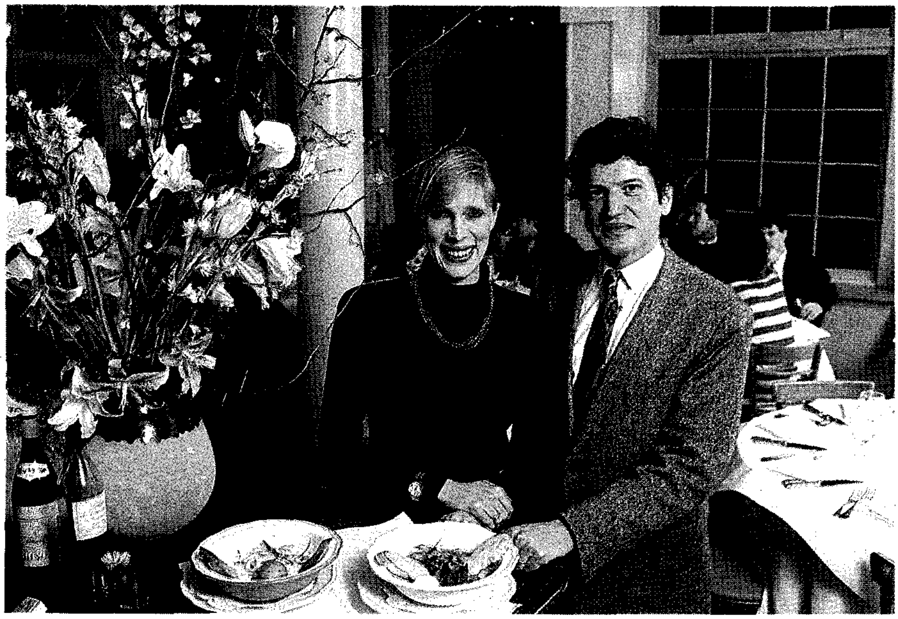
CATS/*751-4876*

Photographs: top, Larry Bercow; bottom, Louis Psihoyos.

The Insatiable Critic/Gael Greene

A COUPLE OF SWELLS

"...The bouquet of scents at Provence, its garlicky brandade and intoxicating soupe de poissons, transport you to France..."



PROVENCE: *Patricia and Michel Jean in their homey SoHo bistro.*

WHAT DO YOU WANT IN A BISTRO? GREAT potatoes, serious bread, snappy service, gentle tariffs. A savvy, good-looking clientele does dress up the place. And if it celebrates Provence or evokes a Tuscan trattoria . . . expect a comfort of garlic.

THE FIRST TINGLE OF ANISE ON YOUR tongue as you sip a shot glass of pastis transports you to France. With the smooth mash of garlicky potatoes and salt cod—the brandade of **Provence**—the illusion deepens. Then you are wreathed in the intoxicating sea aura of the kitchen's magical soupe de poissons.

There is nothing about the southernmost peninsula of MacDougal Street where it dead-ends at Prince to remind you of Aix or Avignon or Arles except the bouquet of scents at this homey little bistro, Michel Jean's evocation of his boyhood countryside.

The tiniest olives are slicked with oil and flecked with tendrils of dried thyme. If you are a friend, and brave, Michel may offer you a salty dab of poutargue—sun-dried and smoked mullet roe—on a buttered crouton, or grated over chickpeas. And to your thick, already soggy pissaladière of onion and anchovy he will add a dribble of fruity green olive oil. Then, if you are a neighborhood regular, an unabashed gourmand, or an especially conspicuous consumer, he may grace your table with a gift of his home-brewed vin de pêche—a delightful cognac-and-peach-leaf potion that sits in a huge old jar on the bar, soon to be replaced by vin d'orange (till the peaches bloom again).

Just glancing in through the handsome mullioned window, you sense a lively bustle. The crowd is mostly young downtown people dressed as if they hoped to be photographed by *Details,* in moussed fright locks and ragbag chic. Women who look like models and sound like brain surgeons or poets sit with long-haired men, not sixties diehards but freshly eccentric. Leather pants are tight and skirts are short.

Provence keeps getting better. And prices stay temperate. Word has got around, so often there are standees, waiting good-naturedly at the bar with its perfect length of framed mirror. The back room is spare and unfinished, but up front, all is warm, walls paneled in dark ribbed wood, a splash of flowers.

Michel, like the staff, is in jeans and shirtsleeves, tie tucked inside to save it from trailing into the pissaladière. With her perfectly sculpted body, his wife, Patricia, could be elevating a mere bathing suit to immortality on the cover of *Sports Illustrated.* Instead, she oversees a very professional flow. In even the best American restaurants, I often feel the staff is just acting. With Michel and Patricia, it's very real, very French.

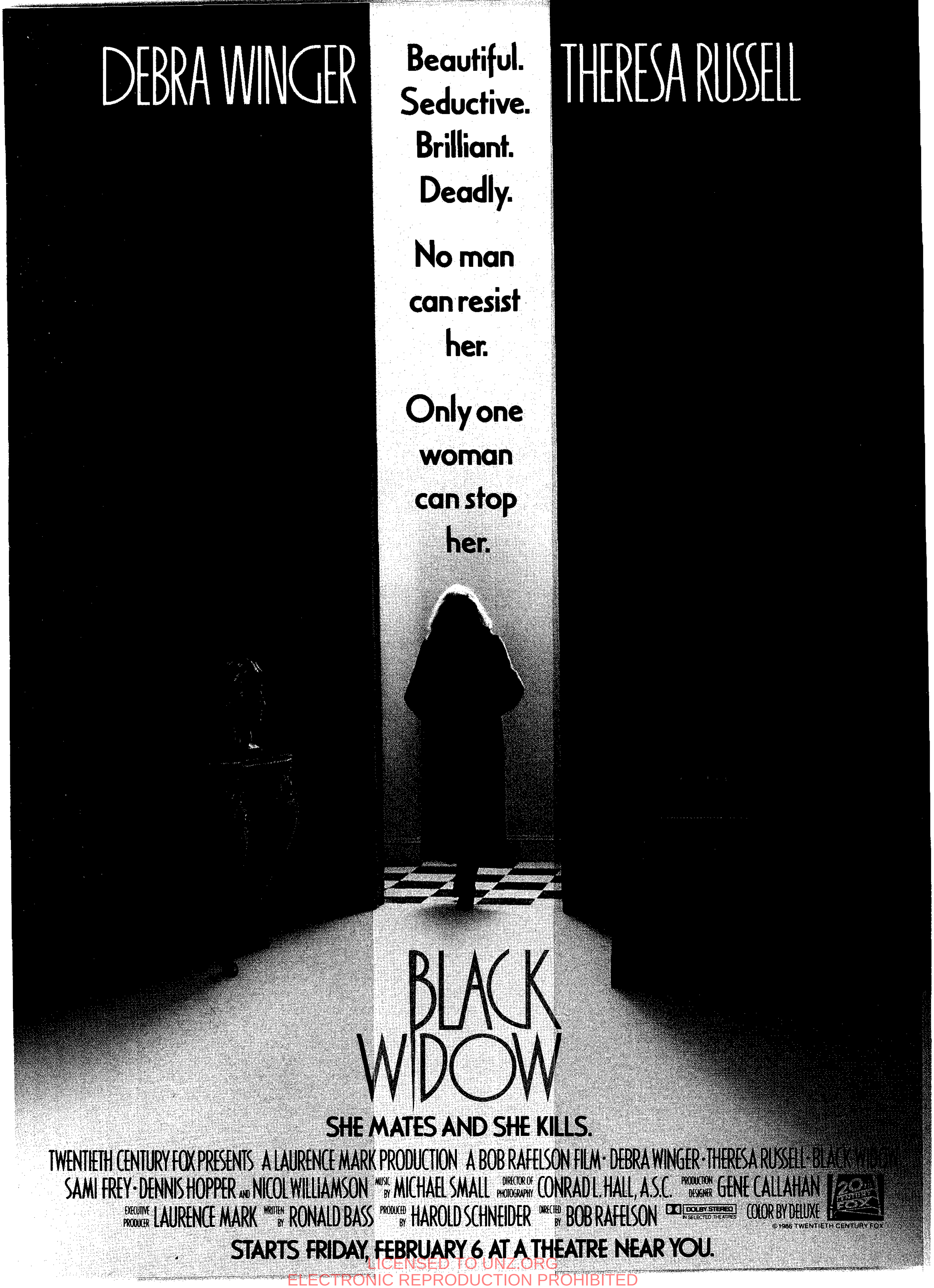
Perhaps you recognize her . . . from the front desk at Le Club. And you know him at once, even minus the formal black tie of Le Cirque. A success all their own was always a dream. It seemed to have come true just after they married, when they bought a small inn five miles from his hometown of Salon-de-Provence, a tiny town with only a trickle of trade. "We were too young to retire," says Michel. So they returned to New York.

And now . . . Provence, where chef Dezso Szontagh—after local hops and a brief sojourn in the Côte d'Azur kitchen of Roger Vergé—is producing Michel's Provençal memories as well as his own notions. And the prices are what they ought to be—hors d'oeuvre mostly $5 or less, entrées $12 to $15. So even if you succumb to an exquisite salad or a melt of goat cheese on country bread or tartines of cognac-spiked Roquefort, you won't need to pawn your watch to get home.

Soups come in giant bowls—a fragrant pistou with white beans afloat or that heady essence of the sea with garlicky rouille on croutons. There may be eggplant minced with a TNT of garlic, salty olive tapénade and chick-pea purée as garnish, or a sublime terrine of the same velvety eggplant layered with red peppers and spinach in anchovy vinaigrette. The onion pie is too mushy for me, and I don't recommend coquilles Saint-Jacques with sun-dried tomatoes and ribbons of vegetable—not when that brandade is on the menu, or perfect scallops in a Pernod-tinged bath.

There are daily specials: poule-au-pot on Tuesday, pot-au-feu on Wednesday, choucroute garnie on Thursday, bouillabaisse on Friday, and couscous on Sunday. Any day, try the bourride Sètoise—squid, scallops, and chunks of firm white fish in an aïoli-perfumed broth—good roasted chicken with whole garlic cloves, a moist and tender rabbit paillard with mustard sauce, pan-roasted lamb on ratatouille, and duck confit when the house has it. The steak is okay (about what you'd expect in a bistro), and the

Photograph by Mark Jenkinson.



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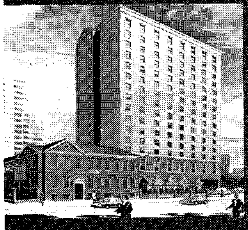

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pommes frites are excellent (just what you'd hoped for). If you're in luck, you'll also find a lemony fluff of couscous on your plate. There are wines from Provence, too. Especially pleasing in the context is a pale-red Château Vignelaure, just $16.

What has Michel learned from his mentor at Le Cirque? Like Sirio Maccioni, he can sardine the room. He's also borrowed the richer version of Le Cirque's celestial crème brûlée. There are pleasing fruit tarts too (perhaps mirabelle plum), tarte Tatin, and a rich marquise that tastes like straight chocolate in coffee-dusted crème anglaise.

I've yet to meet anyone who's been to Provence just once. I can't imagine a stronger recommendation.

Provence, 38 MacDougal Street (475-7500). Lunch, Tuesday through Friday noon to 3 p.m., Saturdays and Sundays till 3:30 p.m.; dinner, Tuesday through Thursday and Sundays 6 to 11 p.m., Fridays and Saturdays till 11:30 p.m. A.E.

PERHAPS YOU'VE NEVER HEARD OF Church Street. Or Walker. That corner is an $8 or $10 taxi ride from uptown Zip Codes, and odds are your non-English-speaking cabby has no idea where to go, either. But if the cuisinary hot line hasn't put Church Street on your gastrointestinal track, it soon will. The art world has already discovered **Barocco,** a spare, minimally gussied-up trattoria in TriBeCa, where it's no trick to park or flaunt your limousine. And with Si Newhouse and Random House sachem Howard Kaminsky rooted at stage center, it's only a matter of moments before we'll all have a tough time booking a table.

What a coup for food-world innocent Danny Emerman and his self-taught chef-partner, Sandro Prosperi. They longed to create a neighborhood hangout—like the Odeon—to prove that good Italian food needn't be third-generation Little Italy or formal and over-Frenchified.

Here and there is a checkerboard of tile, some glass brick, odd fixtures that do nothing to brighten a slightly uncomfortable gloom. But smart-looking people in aggressively casual garb make their own cheer. Thousands of dollars in leather wraps around Scarlett O'Hara waists, and coiffures are so bizarrely stunning, you almost can't see that the faces they frame aren't even pretty. What a wonderful time to be alive!

Of course it is noisy—how else would we know for sure that this is the place to be? Sudden abrupt snarls of music are torturous. Our waiter, Tino, flirtatious and dashing (three quarters American Indian, he confides), sits down to discuss the order. "You must have the potatoes," he says. And he's right. They're first-rate, pan-roasted with fried leaves of sage and sprigs of rosemary—even better when we ask for them extra crisp.

To win this restaurant critic, start the wooing with irresistible bread, as Barocco does. Here it is a huge country loaf, house-baked, split lengthwise, sliced, and wrapped warm in a napkin. But it's even better as fettunta, grilled and oozing garlicky olive oil. At $2, an order—one lonely slice—isn't enough for two. Better to charge $3 and double the addiction.

Prices are a bit greedier here than at Provence—entrées $9 to $21—and mount quickly if you can't stop eating fettunta and must have Pellegrino. Ask for New York water and you get a pitcher, right on your table.

The chef knows how to grill eggplant, peppers, and shiitake mushrooms. Excellent salami, prosciutto, and a big slab of fettunta make an antipasto misto to serve three or four. But don't miss an elegant insalata of paper-thin slices of fennel and parmigiana shards. Plump green ricotta-and-chard-filled tortelloni in a puddle of cream is the pasta of choice. You may find your spaghettini with bay scallops overwhelmed by a flash of hot pepper. Not me. Penne, the quill-shaped noodle, with rabbit and olives seems a bit pallid till you add a salty edge of fresh grated parmigiana.

Thin slices of arista, pork dosed with garlic and rosemary, served lukewarm around a hill of broccoli di rape or Swiss chard, is the best entrée. Whole striped bass roasted with garlic and thyme will seem overdone only to someone like me who wants fish just-cooked. Grilled chicken could be crisper, but it's tasty. Malvasia, an apricot-scented dessert wine, subtly flavors juicy veal with a staccato of green peppercorns. Rack of lamb is good enough. The flavorless and tough steak disappoints.

From a small but interesting wine list, two modest reds—Vecchie Terre di Montefili ($17) and Brovia Barbaresco at $19—make good drinking.

Even the desserts score a point here: fluffy good cheesecake, an almond pastry with layered apple thins, fine chocolate cake, and a creamy tirami su with slivers of chocolate.

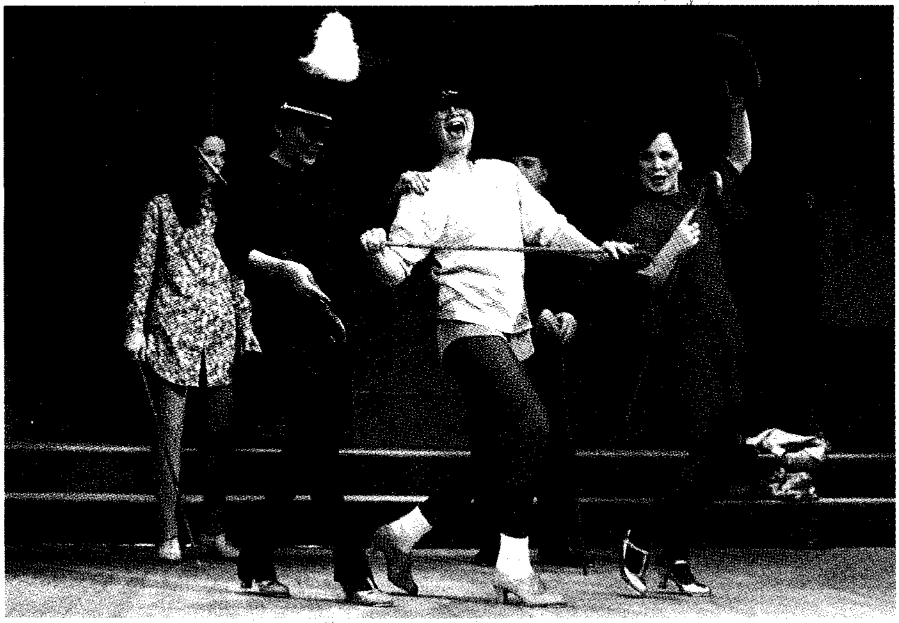
Leave in a halo of garlic. Now you know Church Street well enough to return.

Barocco, 301 Church Street (431-1445). Dinner, Monday through Thursday 6:30 to 11:30 p.m., Fridays and Saturdays till midnight. A.E., D.C., M.C., V.

Theater/John Simon

INNOCENT MERRIMENT

"...*Stepping Out* is intermittently amiable fun, though sometimes dull. *Musical Comedy Murders* basks in every kind of lunacy..."



TAP-DANCE KIDS: *Janet Eilber, Don Amendolia, Carole Shelley, Cherry Jones, Meagen Fay.*

TO THE TYPICAL THEATERGOER (T.T.), AN unfavorable review of a show he liked is, besides being incomprehensible, an act of lèse majesté. How dare the critic plaster his KILLJOY WAS HERE across a work our T.T., along with members of his family or party, thoroughly enjoyed? Either the critic is an imbecile, or he is an elitist showing off his phony superiority, or else he is a misanthrope begrudging the audience its fun. The one thing that never occurs to T.T. is that the critic may simply know more and have better taste than T.T. Higher standards than T.T.'s are, of course, inconceivable; whoever thinks he has them should retire to Siberia with his dictionaries and thesauruses, and write for himself and the wolves and bears.

T.T.'s assumption, clearly, is that a critic is something like a consumer guide and a play something like a travel iron or a refrigerator. The function of the review is to reflect and preview T.T.'s taste (if that is the word for it), and so inform T.T. about which expensive product to shell out for. Well, that, too, enters into the writing of reviews, but it is just about the least concern of the critic.

All this, by way of preamble to a discussion of a type of commercial play that has always struck me as harmless fun not to be trampled on by critics, however lofty, as opposed to another sort of commercial product that—though critics can do very little against it once it has received the imprimatur of the *Times* and the raves of the Word of Mouth—deserves every kick it can get. The latter, describable as the pseudo-humane, pseudo-profound, or pseudo-witty show (when it isn't just a brash, splashy musical) that massages T.T.'s predilections, prejudices, and favorable image of himself, comes in two categories: high and low. The high ersatz purports to be real and has delusions of being art, e.g., *Broadway Bound* and *I'm Not Rappaport;* the low ersatz aims a bit lower but does not relinquish all such pretensions, e.g., *Social Security* and *Sweet Sue.* There's not much of a choice between the two.

There is, however, the show with little or no pretension to truth, depth, social significance, or artistic quality; the show content to entertain on a level of craft just above standard television fare. Such a show—if it is charming, skillful, unassuming—should be patted on the back by the critic. Not too firmly, mind you, lest it collapse; but just enough to propel it into the world, where it will do no great good or harm, but spread some guiltless contentment. The best example today is *Me and My Girl,* but here are two others, less accomplished yet not undeserving.

Stepping Out, by Richard Harris, was, I gather, a most winsome trifle as mounted in London; here, strained through the sensibility of Tommy Tune, it is slicked and camped up for Broadway. Even so, it is intermittently good, amiable fun, though sometimes contrived and, for one or two stretches, quite dull. It concerns an ill-assorted group of seven women and one man taking a tap-dance class in a church basement, with an ex-chorine for instructress and a crotchety old spinster for a pianist. It's a nice way to throw together disparate types, if not in a Grand Hotel then in a grubby basement.

There are three elements: humor, pathos, and dancing. Most of the jokes are humdrum though hearty, but some rise higher, as when a wife finds her husband before the mirror, "admiring a set of love bites on his neck. Another woman I could have coped with, but these were self-inflicted." Or this, to Andy, a deathly shy young woman: "What's Andy short for?" "It's not short for anything. It's long for Ann." The pathos—each character's secret sorrow spilling or dribbling out—is a bit harder to take, even if written with British understatement, because Tommy Tune has even more difficulty directing it than the humorous stuff. But then there is the dancing, which Tune gives his best shot. A bunch of no-talents are gradually molded into a pretty fair group of amateur tap dancers; by play's end, they're carrying on, if not like the Tiller Girls or the Rockettes, competently enough and with endearing idiosyncrasies. This finale provides the exultation we always get from likable nonentities triumphing over whelming odds, and Tommy Tune has done almost too much justice to it.

The acting is a bit uneven. Many in the cast have accent trouble, several overact or are overdirected. Carole Shelley, Sheryl Sciro, and Meagen Fay are fine; Cherry Jones, Don Amendolia, Victoria Boothby, eminently acceptable. Pamela Sousa and Carol Woods are passable, but Marcell Rosenblatt is not. Janet Eilber, despite slight exaggeration, is enchanting. This is not a show to take away from an audience that, pardonably, adores it.

The Musical Comedy Murders of 1940, by John Bishop, is innocent fun that kids

Photograph by Carol Rosegg/Martha Swope Associates.

old shows about show business and old movie thrillers featuring mad murderers, Nazi saboteurs, and underground passages where evil, as is its wont, lurks. It basks in every kind of lunacy, visual and verbal, as content as Paddy's cow—as the Nazi agent posing as an Irish tenor would have it. (He also refers to a "fine soup of a lass," then to his "mither," which is Scottish, and then to his "fither," which is either double Dutch or pure saboteurese.)

The jokes range about freely, often falling flat but as often taking wing. I like the comment after someone is fatally stabbed from behind a sliding bookcase that hides a secret passage. (There are three of these—bookcases, not stabbings, of which there are only two, the other even funnier, but a strictly visual effect.) The knife penetrates first a volume of Melville, then the victim's back. "*Moby Dick*," someone muses; "I don't see how a knife got through that. I couldn't finish the first chapter."

Anti-intellectual humor abounds: "The slasher was killing ballet dancers—why?" "He probably sat through *Les Sylphides* one night." There is also the anti-Hollywood joke: "Just dump the garment center in an orange grove—that's Hollywood. Of course, there's an ocean somewhere." And the anti-German joke: "Sauerbraten? How inspired! She's chosen a dish which even if it were ruined, no one would know the difference." Also the anti–respectable-seeming-person-in-the-theater joke: "Have you ever been stripped, tied to a wall, and whipped?" "Do I have to answer that?" And the anti–(let's say) Jackie Mason joke: "I'm a comic, remember." "I'll try."

Hardly competition for Shaw or Wilde, but it comes thick and fast, and sometimes rises to sublime imbecility. There is an extended linguistic joke for several players on the order of "Who's on first?" only much funnier, which had me laughing out loud—something I can't do all that often, at least not in our theater. I have known John Bishop as an interesting but erratic serious playwright; it's nice to get to know him as an erratic but often very funny one. And also as a smartly accomplished director, who has staged his play with real *espièglerie*.

Best of all is Circle Rep's casting: Almost everyone is exactly what he or she is supposed to be, only a bit more seedily, crudely, summer-theaterishly so. Although Nicholas Wyman is my favorite, Dorothy Cantwell, Kelly Connell, Ruby Holbrook, Lily Knight, and Bobo Lewis are just about as good, with the others not far behind. There are appositely ludicrous contributions from David Potts (set), Jennifer Von Mayrhausen (costumes), and Mal Sturchio and Dennis Parichy (lights). *Murders* is the intelligent person's kind of nonsense. ▬

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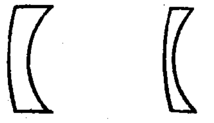

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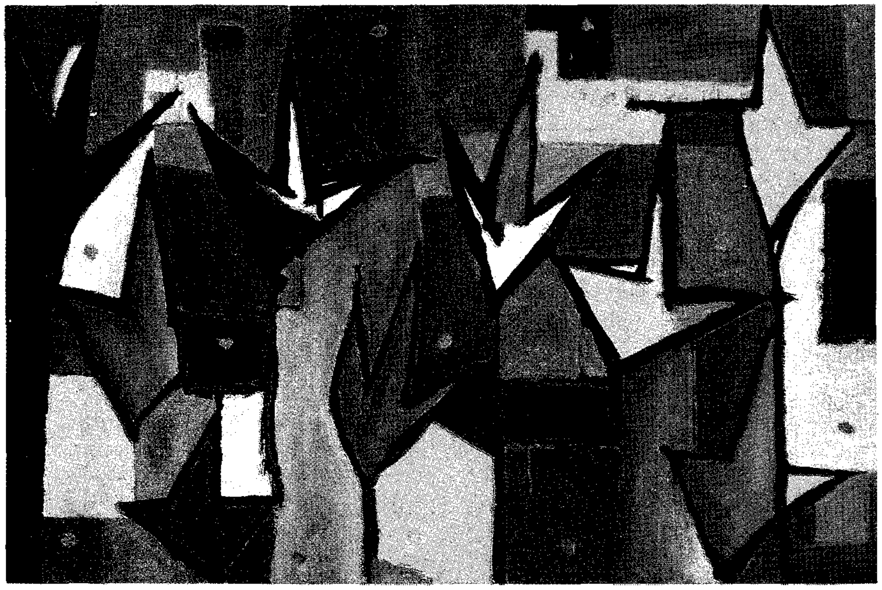
Art/Kay Larson

OEDIPAL COMPLEX

> "…As the progenitor of modernism, MOMA needs to heed the young folks, not just for their good but for its own…"

PUTTING THE MUSEUM OF MODERN ART through the ringer is an occupational reflex of art critics. As the benign parent, the progenitor of modernism, it is forever destined to fall short of omniscience in the eyes of its spiritual offspring. (Even the museum's persona is hermaphroditic: Its nickname is affectionately female; its disposition, personified in the gnarled pose of its more senior curators, is that of paternal judge and authority.)



ON TARGET: *Nicola De Maria's* Giorno di Pasqua. . . .

I have sniped at the Modern often enough to be obliged to pay attention when its policy changes. During the overhaul of the old building, William Rubin, director of the Department of Painting and Sculpture, promised that the new MOMA would show more art of the eighties; some of us skeptics demanded proof. The parent needs to heed the young folks, not just for their good but for its own—to be modern in more than just name. And as symbolic mater- (pater-) familias, MOMA is head of an international community that expects it to point out the moral path. Even if these expectations are unrealistic, they are, historically, not unfounded.

Now, nearly three years after the new building opened, it is actually possible to go to the museum and be surrounded in two places by the art of one's time. On the main floor is "Recent Acquisitions," a show put together by curator Kynaston McShine from the contemporary art given to or bought by the museum since its reopening in 1984. In the past, such work would have settled into the black hole of the permanent collections, where everything went in and nothing came out. On the third floor, some of the art of the last three decades has escaped that oblivion and been reinstalled in the permanent galleries (right after Abstract Expressionism) by curator Linda Shearer, who claims to have had great fun doing it.

Here the Modern must confront 30 years of explosive innovation. Unlike the rest of the painting and sculpture collection, the art in the last few rooms will be changed every four months under a different curator, each presumed to have a clear personal bias. Rubin, in the first go-round, predictably leaned toward artists of the sixties: Frank Stella, Donald Judd, other exemplars of formalism. (Rounds two through four were by others, including Philip Johnson.)

Round five gives Shearer, hired in 1985, the first chance to strut her stuff—outside the small "Projects" room on the main floor. Such is the glacial pace of the museum world. She *has* had fun: The mood of the galleries is suddenly playful, witty, and unpredictable. Shearer likes amusing comparisons. The galleries begin with the obligatory pieces by Jasper Johns and Robert Rauschenberg, but then comes a wry "road theme": *Fragment From Homage to New York,* a crazy two-wheeled chunk of Jean Tinguely's self-destroying machine, which tore itself apart in MOMA's sculpture garden in 1960; *John Chamberlain Working,* George Segal's study of the artist assembling car fenders; *Highway U.S. 1, Number 5,* by Allan D'Arcangelo, the white line of the road disappearing into the night like an American icon. (Johns, with his painting of an American flag, and Rauschenberg, dangling a real tire from his canvas, are reinvigorated by their neighbors.) There is also an "homage to the square" series: a brass box by Judd; a partially mirrored glass box by Larry Bell (near a mirrored painting by Michelangelo Pistoletto); three square paintings by Jo Baer, of white edged in black and primary colors, which look particularly strong in this day of resurgent minimalism.

Shearer also does a bit of bragging for the Modern. She has dug up one of Susan Rothenberg's archetypal horse pictures from 1976, astutely purchased in 1977. It hangs alongside Neil Jenney's classic "green" painting, *Implements and Entrenchments,* from 1969—a short disquisition on the return of the image in the seventies. Turning the corner into the two large rooms, you run head-on into some of the best and most contentious artists (though not always the best work) of the last decade or so: Robert Moskowitz, Alice Aycock, Jennifer Bartlett, Lois Lane, Pat Steir, Joan Snyder, Lynda Benglis, Richard Bosman, Robert Longo, Katherine Porter, Richard Long, Terry Winters. (Women, for once, have got their due at MOMA.)

Shearer's sense of humor lightens the burden of MOMA's responsibilities. The Modern owns one of the funniest pictures in contemporary art: Mark Tansey's gibe at structuralism, *Robbe-Grillet Cleansing Every Object in Sight,* in which the French philosopher is bent over a vast rubble field containing the cultural debris of Western civilization, desperately trying to rid it of signifiers. Since the Modern itself has sometimes seemed to be scrubbing art till it's ready for church, the presence of this painting in the per-

Photograph: Pollitzer, Strong, Meyer.

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> "...Nicola De Maria produces pictures that remind you of cloud chambers..."

manent galleries does wonders for the museum's self-image.

McShine's new-acquisitions show doesn't have such an intense focus. In fairness, McShine had his pick of only the 61 contemporary works the Modern has acquired in the last two years. The show is a signal of good intentions. Though it leans toward the modern-surreal—in *Peeling House,* a thatched shack by Vito Acconci, or, pinned to the wall by spears, *Crystal Star With Javelins,* by Gilberto Zorio—it is dominated for me by British sculptor William Tucker's *Gymnast II,* a great bronze torso caught in a genuflection. For the record, it also includes Donald Sultan, British artist Christopher LeBrun, Susan Rothenberg, David Deutsch, Markus Lupertz, David Salle, an early Keith Sonnier, an even earlier Christo.

The show hit transcendence for me, however, when I walked into the room for recent video acquisitions, put together by curator Barbara London. In *What You Mean We?,* Laurie Anderson is being interviewed on a TV talk show. She explains, "I've been doing so much press, I haven't had time to work," and introduces us to her male clone, played by Anderson herself with a mustache and black hair and a voice electronically dropped into the lower registers. The tape goes on to weave a theme about creative duality, adding a joking aside that speaks to the problem of—literally—living with yourself (such a *drag*). *What You Mean We?* sent me out the door in stitches—a decidedly new way to exit the Modern, or enter it. (11 West 53rd Street; through February 10.)

CAMPED OUT ON THE BORDER OF THE childlike, the 32-year-old **Nicola De Maria** produces pictures that remind you of cloud chambers catching the charged trail of whatever thought zips across that line. De Maria, who has exhibited around Europe for more than a decade, is one of the generation of young Italians who put a kind of puckish spirit into painting; unlike some of the others, he didn't manage to cross the ocean in 1980. He first made it to New York in Kynaston McShine's 1984 "International Survey of Recent Painting and Sculpture," where he was lost in the crowd. Now he has the whole of Galerie Maeght Lelong to plead his case. De Maria is in the "wise naïf" category of painters who seem not to think about what they are doing until they have done it. Within the borders of these intensely intimate pictures, leaf and grass formations (or star and meteor tracks) streak across patches of vibrating color, not quite landscapes or skyscapes and too knowing to be "primitive." "I draw the being I seek," he says, and it seems as good an explanation as any of the mysteriously porous membrane between the passive willfulness of the child and the active consciousness of a fanciful artist living in the land of Klee. (20 West 57th Street; through January 31.)

Susan Laufer SEEMS TO HAVE COME OUT of nowhere, a 36-year-old practitioner of aged, scarred, and history-laden painting. Her antecedents are many—Giacometti, Susan Rothenberg, Anselm Kiefer certainly among them—but Laufer draws on some reservoir of authentic passion, proving that any idea is new if it is wholly believed and vehemently applied. The "drawings" at Germans van Eck are big and bold enough to be paintings. Done on paper, they are encrustations of plaster and paint, densely layered and seductively rich, bearing up wisps of images as though from a primordial soup. In keeping with this chitinous, oceanic surface, the images are often shells—a horseshoe crab, in one case. Laufer fascinates me, not just because she is a strong oncoming talent but because the oceanic metaphor speaks so forcefully within her generation, which has plucked some unexplored poetic content from Abstract Expressionism's theory of the infinitely extended field. Laufer's contribution is to make the *field*—a fluid intellectual construct—into a stony, scaling *surface.* She merges the real (substance) into the fantastic (the conceptual or metaphoric). Only a painting—a *thing* that is also an *illusion*—can abide in both worlds. Laufer's work is both worldly and unworldly, and there is no contradiction. (420 West Broadway; through January 24.)

IN CONTRAST TO THE MASSIVE ARCS OF suspended bricks in **Loren Madsen**'s earlier installations, his recent show at David McKee was a celebration of the lightness of being. Two thousand five-by-five-inch copper squares floated at chest level, their edges almost touching. Each corner was tied to the ceiling with two continuous silk threads—one blue, one white—knotted at eye-level. Gallery light bounced off the copper and irradiated the room with a peachy aura. The knots in the silk threads merged to form a plane above the floor, as though in a force field. At one end, the metal plates rose into a small bulge, as though echoing a deformation of space. This piece, like the best of its class, didn't merely occupy its surroundings, it recharged them—a handsome bit of work. (41 East 57th Street; closed.) ■

Books/Rhoda Koenig

THE BAD SEED

"...Academic critics will quiver like bowstrings over *The Counterlife,* but ordinary readers will probably just shake their heads..."

The Counterlife, *by Philip Roth. Farrar, Straus and Giroux; 324 pages; $18.95.*

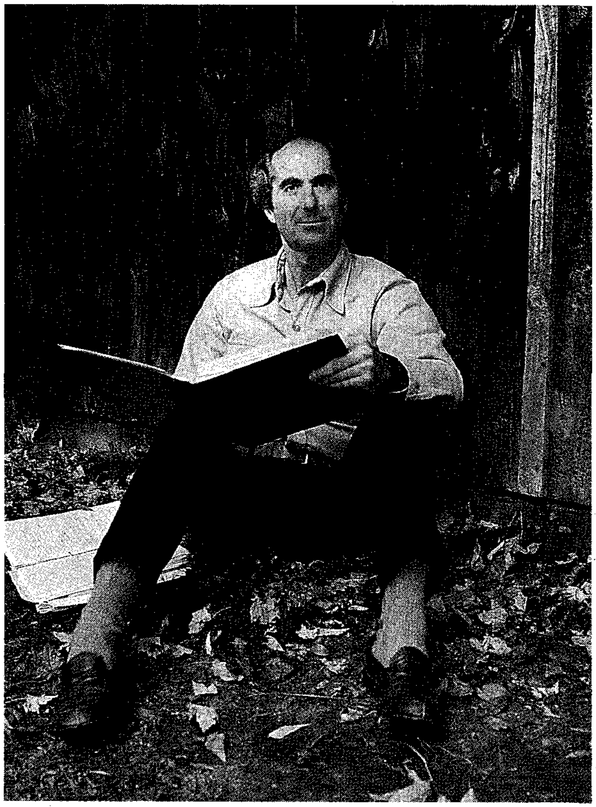
ALL THAT SEED ALEX PORTNOY SPILLED has sprouted into quite a few books. The still further adventures of Nathan Zuckerman (you were holding your breath?) continue in *The Counterlife,* a twisty novel that loops its tail round and round several times before slurping it up.

Henry, Nathan's dentist brother, has been estranged from him ever since Nathan disgraced the family with his popular, manic-erotic, quasi-factual novel, *Carnovsky.* Now he needs Nathan's advice. The medicine he has been taking for a heart condition has made him impotent. Should he have a dangerous operation so that he can resume after-hours practices with his dental assistant, "a nice kid with an oral hang-up who he's pretty sure will never phone the house"? Henry chooses life (i.e., blow jobs), but the operation finishes him off. At his funeral, his wife gets up and tells everyone that he died because he "was so dedicated to the completeness of our marriage."

But wait. In the next section, Henry has the operation but does not die—faced with the possibility of death, he realizes that his life has no meaning, and runs off to a settlement on the West Bank, to become Hanoch, a born-again Jew. Nathan, now married to an English Christian and living in London, flies out to argue him back into the fold.

You don't like that story? All right, how's this: *Nathan* is impotent as a side effect of his heart medicine, and wants a bypass so that he can marry Maria, the beautiful, unhappily married English girl who lives in his New York brownstone. He has the operation. And dies. Henry goes to Nathan's funeral, prudently stopping at his brother's apartment afterward to remove any mention of himself from Nathan's notebook and manuscripts. What a crazy guy! thinks Henry. How could he write down all that stuff about me and my assistant? How could he make up all that nonsense about my deserting my wife and children to become a religious nut?

So now Nathan is dead. But, since this is a Philip Roth novel, that hardly stops him from having the last word. He returns, a real ghost writer now, for a colloquy with Maria and, in a final section, returns as her real husband in England, where they encounter anti-Semitism both vicious and genteel. Nathan's relentless analyzing and confrontation are too much for Maria, who tells him, in a letter, that she should have gotten out on page 73: "I'm leaving you and I'm leaving the book.... It was not fair to put me through your illness and the operation and your death." Nathan argues back. As the novel ends, he has not only the last word but the last image: his erection. This is meant as a representation of the beauty and wonder of life.


ROTH: *The illusion-versus-reality bit.*

As you can see, *The Counterlife* is the sort of novel that English teachers love to diagram on their blackboards. Notice how Nathan's appropriation of his brother's life is balanced by Henry's theft of Nathan's material! Observe that Henry's mistress, like Nathan's wife, is called Maria! What is illusion? What is reality? Well, class, isn't it the *purpose* of the novel to question our assumptions about such things? Yes, the academics will quiver like bowstrings over it, but ordinary readers will probably just shake their heads. Here are the same old Philip Roth arguments about how to be a Jew, or the responsibility of the artist, made by straw men and women (especially women) at tedious and improbable length. How exhaustingly Roth anticipates every objection and nips round to answer it—with his hermetic, domineering tone, he sometimes sounds like the rich man's Nora Ephron. Nathan throws around a tony, if trite, syllabus of Chekhov and Tolstoy and Donne for our enrichment, and yet his own *pensées* are crude and adolescent, the kind of thing you would expect from a film in which Woody Allen shows us how mature he is. "You can go around kissing all the walls in the world, and all the crosses,... and back in your office be a son of a bitch to the staff and at home a perfect prick to your family" is a sample of Nathan's thoughts on religion. As for sex, "A law of life he seemed finally to have learned is that the women you want most to f--- aren't necessarily the women you want to spend all that much time with, anyway."

The English characters and setting do give us something new—and funny. The anti-Semitic mother-in-law, a pompous old bitch who loves Jane Austen, but hasn't a clue that she sounds like Lady Catherine de Bourgh, is a treat. But the novel is over before any of the promising social comedy of the new setting can really get going. Nathan says that "England's made a Jew of me"; in fact, it has just given him more opportunity for self-righteousness. Philip Roth uses Jewishness as a stick to beat the world and himself with, and it's no wonder his novel is made of wood.

Photograph ©1986 by Thomas Victor.

Television/John Leonard

THEY HAD A DREAM

"...*Eyes on the Prize: America's Civil Rights Years* inspires, but it doesn't comfort. *Lost Empires* stops just short of camp..."

PASSIVE AGGRESSION: *Freedom riders, Montgomery, Alabama, 1961.*

WITH SUCH SONGS, HOW COULD ANY REVolution falter? With such imagery—preachers against bullhorns and billy clubs, churches against bombs, students against Klansmen, children against dogs and fire hoses, extraordinary women against demented crackers—how could any cause fail to engage and transform the imagination? And what did this nonviolent revolution want? A place on the bus, a seat at the lunch counter, a desk in the classroom, entrée to the polling booth . . . nothing more complicated than the promises of the Fourteenth Amendment to the Constitution. **Eyes on the Prize: America's Civil Rights Years, 1954–1965** (Thursdays, starting January 22; 9 P.M.; PBS) is a six-hour home movie of the American mind at war with itself.

Eyes goes easy on the music; it is only there when needed, along with courage and humor. Nor does Julian Bond's understated narration obtrude. The tale tells itself, mostly in superbly edited TV news footage and in sharp, apposite interviews with participants 20 and 30 years after the events—from the 1954 Supreme Court decision against segregated schools to the 1965 Voting Rights Act; from Little Rock and Ole Miss to Selma; from the bus boycott in Montgomery to marches on Washington. There are lawmen like Jim Clark and "Bull" Connor; governors like Barnett and Faubus and Wallace; waffling presidents; rioting cops; faces frightened and contorted; famous names like Emmett Till, Rosa Parks, Martin Luther King Jr., Stokely Carmichael, Medgar Evers, and Fannie Lou Hamer; forgotten names like Daisy Bates and Diane Nash and Ella Baker; jeeps and helicopters; paratroopers and fixed bayonets; nurturing and murder.

For this story alone, *Eyes* is required watching. But it is also the history of an organized and coherent movement. "The second American revolution" was not a spontaneous combustion. Goodness and patience and time and chance didn't just happen along to advance the enfranchisement of the black American. *Eyes* makes clear just how much brains and organization had to do with it. Communities were made ready by preachers and teachers and groups like the NAACP and the Southern Christian Leadership Conference and, later on, CORE and SNCC. People had to argue and improvise and decide where, when, and how long to march, sit-in, freedom-ride; which suit to file in which court; where to register the vote; how to challenge a state delegation at a national convention. A charismatic leader was required, like King. And then resented, like King—not everybody read Gandhi or bought passive resistance. In its attention to the details of this decision-making, *Eyes* makes political sense of what seemed at the time accidental and haphazard. It doesn't simplify what happened but gives it texture.

Of course, the movement petitioned the media along with the government for redress of grievance; it needed the cameras to tell the country what white America was trying to deny. Its leaders prepared statements for the black students integrating Central High in Little Rock to read to reporters. It selected a sheriff like Selma's Clark because it knew he was easily riled. Rosa Parks was not the first black person to refuse to yield her seat on a Montgomery bus, but she was the most appealing. Almost incidentally, *Eyes* teaches us about the beginnings of TV journalism as another, semi-official eye on ugly realities, an alternative to government statements.

We learn that even moral imagery must be orchestrated; it competes with so many other messages, so many debased meanings. And it couldn't change history. *Eyes* inspires, but it does not comfort. It concludes with Watts, and we know that King will die. We also know that his successors will sound alarmingly like the young James Forman—"If we can't sit at the table, let's knock the f---in' legs off . . . excuse me"—and whose fault is that? The same people who couldn't buy lunch in Greensboro, North Carolina, twenty years ago can't buy pizza in Howard Beach today.

Lost Empires (SUNDAYS, STARTING JANUary 25; 9 P.M.; PBS) will be with us on *Masterpiece Theatre* through March 8. Based on a 1965 novel by J. B. Priestley, it's the story of an orphaned young man (Colin Firth as Richard Herncastle) who joins his uncle Nick (John Castle) in a touring variety show shortly before the outbreak of World War I. English innocence and the British Empire and the British musical theater will all suffer

Photograph by Tommy Giles.

greatly from this war. Variations are played on the themes of war as theater, Europe as music hall, empire as illusion, and so forth. Not for nothing is Uncle Nick a magician dressed up as an Indian and calling himself Ganga Dun.

You may think you can resist this heavy breathing, but after the first two hours, I admitted defeat. First, there was Sir Laurence Olivier, as if borrowing himself from Osborne's *The Entertainer*. Next I got used to young Richard, who seemed the very first lad ever to be torn between sex and art. Then I began to grind my teeth at Uncle Nick, heartless, perfectionist, misogynistic even if he does make a suffragette disappear in front of the police. Finally I began to root for the older woman in Richard's life (Carmen Du Sautoy) and against the ingenue (Beatie Edney). Now I am trapped.

As usual, the acting is splendid. As usual, England looks better on television than it does in person, as though all the Granada cameramen were Lake poets. And, as usual, *Masterpiece Theatre*, loving itself so much, stops just short of that nostalgia laced with contempt that is the essence of camp.

TRY NOT TO MISS THE SECOND HALF OF Shirley MacLaine's extravaganza **Out on a Limb** (January 18 and 19; 8 P.M. and 9 P.M.; ABC). MacLaine leaves her own body for another astral plane, somewhere in the Andes, where she is also told by an Indian fortune-teller that her good friend Bella Abzug will lose out to "a bald man" in the race for mayor of New York. You may not believe in reincarnation, flying saucers, magic bracelets, night growls, or Atlantis, but MacLaine does, as she explained in the best-seller upon which this mini-series is based. She was there, or not here. Think of the enterprise as *Sweet Charity Meets Edgar Cayce,* with Bella Abzug as the reality principle.

Bella is played by Anne Jackson, with considerable humor. Charles Dance, late of *The Jewel in the Crown,* plays the English Socialist politician with whom MacLaine is having a multinational love affair. John Heard—whose performance is amazing because we believe him as much as we believe MacLaine, and *he's* acting, whereas she is just telling her own heartfelt, moony story—plays David Manning, an artist known to traffic with extraterrestrials. MacLaine plays herself, "guru-hopping" in search of her "karmic destiny," which raises all sorts of epistemological problems. Nothing is real, everything is real, MacLaine is either out-of-body or out-of-mind, and I loved her, and so should you.

In brief: ALTHOUGH THEY SOUND JUST fine when they're singing, when they're not, the Pointer Sisters in **The Pointer Sisters . . . Up All Nite** (Friday, January 23; 10 to 11 P.M.; NBC) mug a lot and scream too much as they wander around Los Angeles after-hours, meeting people like Bruce Willis, moonlighting a mean harmonica in "Respect Yourself," and Whoopi Goldberg, who has almost nothing to do in a brief restaurant scene. . . . Like Bruce Willis, Don Johnson has a new spiked haircut, and we see a lot of it on **Heartbeat** (HBO, various January dates), a one-hour music video during which the *Miami Vice* cop sings his entire new album while pretending to be a cameraman at one or another Latin American war. Despite some weird, Fellini-esque pretensions, he doesn't fantasize in the same league with, say, David Lynch and doesn't sing as well as, say, Johnny Cash, and you have to wait almost a whole hour for the nude scene. . . . The comedian Garry Shandling returns to Showtime (Friday, January 23; 8:30 P.M.) with his odd and amiable sort-of-situation comedy, **It's Garry Shandling's Show,** which includes audience participation and a ridiculous plot involving the deportation of a Guatemalan maid who confuses herself with Maria in *West Side Story.* ■

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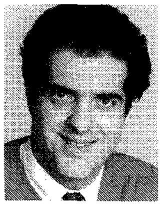

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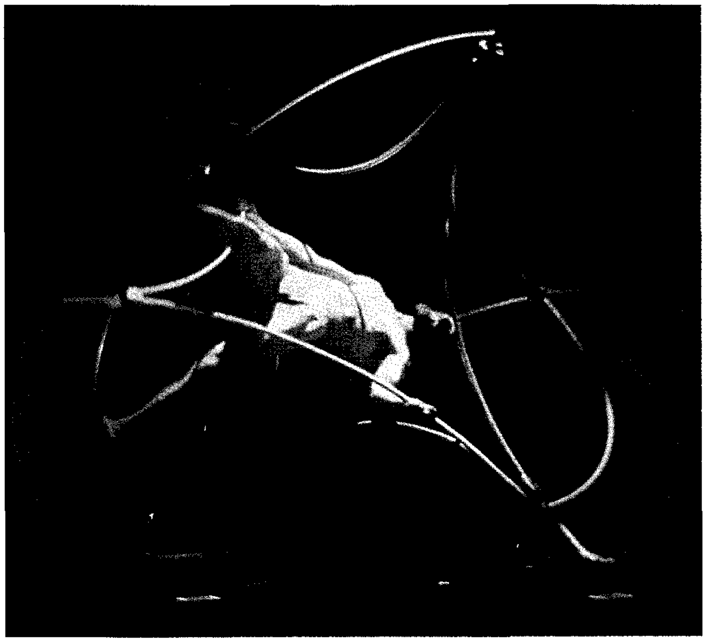
Dance/Tobi Tobias

WORLD OF WONDERS

"... In Momix, motion is often overwhelmed by the inanimate gimmick. Charlip's delight in life underlies one's shifting emotions..."

MOSES PENDLETON'S **Momix,** A DANCE-theater offshoot of Pilobolus seen recently at the 92nd Street Y, tries to recapture the fluid fantasy that children possess as their birthright, then lose as the thou-shalt-nots of civilization overtake them. The fish eggs suggested by the title *Spawning,* for instance, are represented in that piece by three large, pale balloons manipulated by a female trio, only to become, with the ease of the shifting imagery of dreams, globes that burden Atlases, amniotic sacs, babies' bellies with umbilical-cord stumps, huge, flawless Bazooka bubbles that finally elude the grasp of their blowers' tongue, lips, and teeth to float away toward the heavens. Despite the preoccupation with bodily functions—especially the sexual and excretory—that marks most of the pieces, there is a weird kinship in this material with Blake's and Rousseau's exaltation of the innocent, unfettered imagination.

So why isn't Momix wonderful? I can think of several reasons. First, the relaxed or nonexistent structure of the pieces, perfectly suited to dreams, is rarely an asset in the theater. (Momix's works, by the way, tend to go on long after they have exhausted their ideas—which dreams, if you examine them carefully, never do; in dreams, even monotony is functional and potent.) Second, in the several pieces dependent on equipment—weighted skis, in *Skiva,* from which a pair of yearning lovers can lean precariously; a double-rocker space machine, in *Circle Walker,* in which a gymnast with aesthetic pretensions "flies"—human motion is predictably overwhelmed by the inanimate gimmick. Third, as with Pilobolus, the works don't put much faith in the power of dancing. Striking though they often are, the ideas at the center of these pieces are essentially literary, the images visual rather than kinetic. The body speaks its own singular language, but Pendleton and his collaborators are curiously chary of it.



AESTHETIC FANTASY: *In* Circle Walker, *Momix's equipment is the star.*

ANOTHER SORT OF CHILDLIKE WONDER was evident in the exquisitely calibrated concert **Remy Charlip** gave, inaugurating the 1987 Joyce Sampler (a showcase for eight companies, each giving two performances). Charlip constructs a program in which pieces that combine talking (by turns casual, aphoristic, and witty), American Sign Language, movements from various healing techniques, gymnastic forays, and dance steps "any body can do" continually reflect and redound upon one another. Although a Charlip program is built with the delicacy and precision of a laser used for eye surgery, it's persuading you all the while that the artist threw it together in a moment of inspired relaxation with the help of a few congenial friends, and that you could do the same, tonight, in your own living room.

While the mood in a Charlip concert ranges from light to dark, it invariably returns to light again, for an irrepressible delight in life underlies the shifting emotions brought on by the vagaries of fate. Childhood: Your family moves and you lose all your friends. Middle age: Bleak, agonizing despair overtakes you for no apparent reason. In each case, Charlip depicts his rescue by this causeless, unquenchable pleasure. The wellspring of his picture books, it's epitomized in his choreography in the final moment of a dance called *Waves,* where he emerges from what looks like months of dark nights of the soul to echo an ebullient passage from Mozart with a simple buoyant skip that embodies all the joy in the world. Charlip neither asks for nor offers an explanation of this sanguine force. He is an artist for whom the world is, literally, a magical place, where a length of brass tubing gleaming in a narrow pathway of light becomes Prospero's wand, its manipulator's arms, quite logically, sheathed in rainbows.

Ohad Naharin, WHOSE GROUP APPEARED recently at Dance Theatre Workshop, is Israeli-born, raised on a kibbutz. So it's understandable that the dominant themes in his work are violence, latent or overt, and the omnipresence of the community even in the most intimate encounters. These themes are treated most effectively in a half-abstract combat passage in *Innostress* and in a hauntingly tender trio watched impassively by a small crowd in *Tabula Rasa,* his finest work to date.

Happily, Naharin's gifts suit the subjects that engage him. He's good at isolating poignant gestures in a sea of impassive observation, and best at a kind of organized chaos in which weighty, loose-limbed bodies go flying and plummeting, hurtling themselves at each other to accrete into oddly sculpted masses of flesh. He needs, perhaps, to enlarge his movement vocabulary, to accept the challenge of choreographing to rigorously structured music, and to let his imagination roam beyond good old modern-dance convention. Like so many of today's dance-makers, Naharin is blessed with marvelous performers. Apart from their technical skill and their very individual physical beauty, they bring to the work a stirring interior life. ■

Photograph by John Kane.

Music/Peter G. Davis

FORCES OF NATURE

"...Bolcom's settings illuminate Blake's verses, and the two elements comment with devastating clarity on man's contrariness..."

THE BEST SHORT DESCRIPTION OF **William Bolcom**'s *Songs of Innocence and of Experience* is the composer's own subtitle: "A Musical Illumination of the Poems of William Blake (1757–1827)." None of the conventional labels will fit this extraordinary evening-length entertainment, a tumble of wildly disparate musical idioms all gathered up in an extravaganza that suggests a bit of everything—opera, symphony, oratorio, solo cantata, song cycle, glee-club concert, rock album, *soirée composite,* you name it. As the score unfolded recently on the stage of the Brooklyn Academy of Music, it sounded like a joyous, uninhibited celebration of America's musical diversity, and a convenient name tag didn't seem necessary.

CAST OF THOUSANDS: *Performers in William Bolcom's* Songs of Innocence and of Experience.

Bolcom began setting the Blake collection to music back in 1956, when he was a teenager. By 1981, he had finished with all 46 poems, and apparently some of the results surprised even him. "The Shepherd" became a country-and-western waltz with fiddle obbligato, and "The Little Black Boy" evolved into a soft-rock ballad. Some songs turned out to be crunchingly dissonant and drenched in twelve-tone angst, while others were pure turn-of-the-century barbershop. Flights of intricate coloratura passagework might be followed by the simplest, most direct lyrical statements. The grand finale, "The Divine Image," was conceived as a pounding apocalyptic homage to the late reggae singer Bob Marley, and the score reads, "Absolutely inflexible reggae tempo; serious!" And Bolcom is very serious, no matter how humorous or jarring some might find these juxtapositions. The forces needed to perform this score are not funny, either: symphony orchestra, nine vocal soloists (including rock singer, narrator, boy soprano, and classically trained voices), large chorus, madrigal group, children's chorus, and a generous assortment of jazz, folk, and rock instruments.

With personnel requirements of this magnitude, *Songs of Innocence and of Experience* will probably always be a festival piece, and that may be just as well. The real problems posed by this ambitious score are more logistical than musical, although many people will doubtless loathe the freewheeling aesthetics of such an exuberant pastiche on principle. Too bad for them. Bolcom is nothing if not disarmingly honest, trusting his instincts and seldom making a wrong move: No matter how outrageous you may think a song is going to be at first, it usually ends up sounding absolutely right. These settings *do* illuminate Blake's verses, partly because the notes are as lean and chiseled as the words, and heard together the two elements comment with devastating poetic clarity on man's innate contrariness. Bolcom also draws upon his extensive practical experience in classical and popular idioms to make the score sizzle as a tour de force of compositional technique. The only serious reservation I have is the melodic invention, which tends to be rather neutral and at times too plain.

That said, the Brooklyn performance was definitely too plain, and perhaps that explains why the piece did not have the impact some of us expected. Although Bolcom never envisioned his *Songs of Innocence and of Experience* as a staged work, he does, according to notes in the score, expect close attention to be paid to lighting, musicians' dress, special groupings, etc. He also hopes that someday slides might be made from plates of Blake's own illustrated edition of the poems and projected behind the entire stage so that the audience can follow the text—a legitimate use of supertitles as well as an ingenious way to create mood and atmosphere. Except for a few modest lighting cues, these suggestions were ignored at the Academy, where everyone marched on stage, scores in hand, to deliver what was essentially a starchy concert reading.

Perhaps the postponement of the New York premiere, originally scheduled for BAM's Next Wave Festival last November, had something to do with that, but I suspect the basic ingredients were never quite right from the start. Lukas Foss conducted the Brooklyn Philharmonic, coordinating the various elements crisply and efficiently (no small feat), but the orchestral playing sounded prosaic and lacked drama. Leslie Guinn sang the baritone solos eloquently, and David Caldwell gave an impassioned and musically precise account of the rock songs, despite the imminent threat of ruptured vocal cords. I also enjoyed the provocatively plangent contributions of Joan Morris, but the six other soloists ranged from disappointing to inadequate. Bolcom's *Songs* is a major achievement, one that should be done again soon, and done right.

On the same weekend that the Blake cycle came to Brooklyn, the American Composers Orchestra brought Bolcom's Violin Concerto to Carnegie Hall with

Photograph by Tom Brazil.

"...Opera feeds almost exclusively on nostalgia, at least at the Met; the Sutherland-Pavarotti evening was heavy with it..."

Dennis Russell Davies conducting and Sergiu Luca as the soloist. Like the violin concertos of Beethoven, Brahms, Tchaikovsky, and Sibelius, this score is firmly anchored in the key of D, and its format is intentionally shaped to resemble those Romantic favorites. There are, of course, differences. The materials of the first movement outline a scenario that nervously alternates between the lightest of comedies and the darkest of tragedies. That curious conflict might have puzzled a nineteenth-century composer, especially since the tensions are resolved in a rondo-finale where the soloist romps through some heady sequences of jazz figurations à la Joe Venuti. Again, some may find this startling stylistic synthesis distasteful or downright vulgar. But it works, and not just because Bolcom is a clever composer. It works because his ecumenical vision sings with passionate conviction and wears, to paraphrase Blake, a human face.

MANY GALA SUNDAY-NIGHT CONCERTS have taken place at the Metropolitan Opera over the years, and such glamorous events probably take on a ritualistic significance even when they turn out to be rather silly or a trifle sad. The recent pension-fund benefit featuring **Joan Sutherland** and **Luciano Pavarotti** was both silly and sad, but the enthusiastic audience hardly minded that. These two superstars may be fading, the applause seemed to say, but they *are* superstars who have been on the scene for 25 years or more, and their voices have enriched many a performance. Let's just say that the evening was heavy with nostalgia, and these days opera feeds almost exclusively on nostalgia, at least at the Met.

Large chunks from three works made up the program, which was staged and performed in costume: the Fountain and Tomb Scenes from *Lucia di Lammermoor,* Act III of *Rigoletto,* and Act III of *La Traviata.* In a way, Pavarotti got the best of it. The heroes of these operas—Edgardo, the Duke of Mantua, and Alfredo—were always ideally suited to his lyric tenor, and they remain among his most practical roles despite recent excursions into more dramatic repertory. Sutherland, of course, has been identified with Donizetti's mad Lucia right from the beginning of her international fame, but never, even in the best of times, did her placid temperament and richly decorative art sound convincing in Verdi's operas. Always a good sport, the diva gamely went through with the death scenes of Gilda and Violetta, roles that now seem more inappropriate for her than ever, even when the music lies in a reasonably comfortable part of her voice.

Flashes of the familiar Sutherland brilliance glimmered during Lucia's opening aria, but judging from the amount of cloudy tone and weakening resources heard at this gala and in her recent Met performances of *I Puritani,* a fabulous career is fast approaching its end. That should sadden any opera fan, but listening to Pavarotti use his deteriorating million-dollar tenor so sloppily and uncaringly is even sadder. A pall of weariness and decadence hovered over the entire depressing evening, every moment of which was faithfully preserved by an intrusive crew of video technicians for a future *Live From the Met* telecast and, no doubt, the amazement of posterity. ▬

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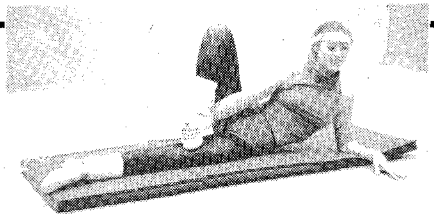

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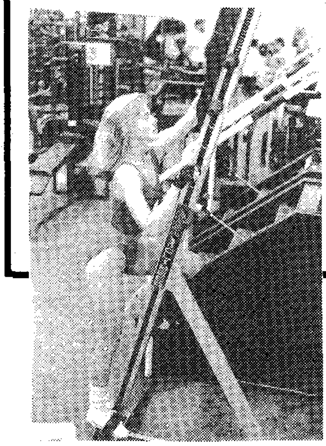

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BY LEONORE FLEISCHER

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EXOTIC JEWELRY

NEW, OLD, AND ANTIQUE JEWELRY IS ON sale here. Marcasite jewelry, some with semi-precious stones: rings and earrings, were $20–$125, now $13.33–$83.33; pins, were $35–$250, now $23.33–$166.66; bracelets, were $75–$200, now $50–$133.33. Ivory jewelry: bead necklaces, were $20–$250, now $13.33–$166.66; bracelets, were $20–$150, now $13.33–$100; pendants, were $10–$50, now $6.66–$33.33. Also, coral (angel-skin, sponge, tubular, and branch) necklaces, were $25–$400, now $16.66–$266.67; cultured-, freshwater-, and Biwa-pearl necklaces, were $15–$200, now $10–$133.33; semi-precious-stone necklaces, were $5–$250, now $3.33–$166.66; silver, gold, and gold-filled cameo pins, were $30–$250, now $20–$166.67; and more. A.E., M.C., V., checks accepted; refunds possible. *Max Nass, Inc., 118 East 28th St. (679-8154); Mon.-Fri. 9:30 a.m.-6 p.m. and Sat. till 4 p.m.; through 1/31.*

BEAUTIFUL FURS

THESE FURS FOR WOMEN (SIZES 4–40), INcluding samples, are here at excellent reductions. Reversible white mink/silk-poplin coat, retail $6,950, here $2,350; natural heather female-skin mink coat, retail $9,950, here $3,200; natural Blackglama shadow-cut mink coat, retail $10,950, here $2,950; natural ranch and silver-blue tweed mink polo coats, retail $8,950, here $2,500; natural blond long-hair beaver coat, retail $4,500, here $900; natural Golden Island fox coat, retail $9,950, here $3,900; natural stone-marten coat (petite), retail $11,500, here $3,900; natural coyote coat, retail $6,950, here $2,500; natural Finnish raccoon jacket, retail $3,500, here $900; natural long-hair beaver jackets, retail $2,250, here $600; natural ranch-mink strollers, retail $6,500, here $1,900; natural raccoon jackets, retail $2,250, here $800; and more. Free monogram, appraisal, 1987 summer storage, earmuffs (with purchases over $1,000), and some alterations. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *G. Michael Hennessy Furs, 333 Seventh Ave., near 29th St., tenth floor (695-7991); Tues.-Sat. 10 a.m.-7 p.m.; through 1/24.*

FOR BED AND BOARD

THIS SALE ON CUSTOM-MADE EUROPEAN and domestic linens and some lingerie includes: square embroidered linen tea cloths, were $150–$1,000, now $127.50–$850; king-size floral appliquéd and monogrammed sheets, were $350, now $210; cotton or cotton-blend blanket covers, now 40 percent off; limited quantity of hand-hemmed white Wamsutta Supercale sheets, now 50 percent off; linen kitchen towels, were $105 a dozen, now $89.25; handmade place-mat-and-napkin sets(services for four to twelve), now 30–60 percent off (wheat-embroidered service for eight, was $595, now $425). Closeouts include: linen hand towels, some embroidered (50 percent off); one-of-a-kind Italian pillowcases (many monogrammed), now $5 with monogram and $10 without. Custom-made lingerie, now 15 percent off; lingerie samples (sizes 8–16), now 15–70 percent off. A.E., M.C., V., checks accepted; all sales final. *Léron, 745 Fifth Ave., near 58th St. (753-6700); Mon.-Fri. 9:30 a.m.-5:30 p.m. and Sat. 10 a.m.-5:30 p.m.; through 2/7.*

KIDS, KIDS, KIDS

CHILDREN'S FALL AND WINTER CLOTHES in sizes newborn–8 are now 50 percent off. Jean Bourget, Gear, Pacific Trail, Waterbabies, and Wibbies jackets, snowsuits, and rainwear, now $12.50–$60; Chicco raincoats (sizes 2–5) with umbrel-

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DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

R E B O R N   M A T E R N I T Y

ARRIVING NOW! NEW SPRING FASHIONS
Spring Special: Bring this ad to any Reborn store and receive 20% off all Spring merchandise until Feb. 2, 1987.
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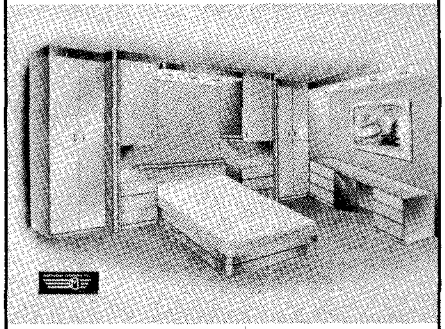
MANHATTAN CABINETRY WIDENS THE GAP



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1630 Second Avenue
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MANHATTAN CABINETRY
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Beautiful Women Do Not Go To Singles Bars!

The truly beautiful woman who finds herself single does not go to singles bars. And, you will not find her on singles weekends, but she is out there, and being the female that she is, she would love to meet that special man.

I know! I have interviewed hundreds of these women. I know who they are, where they are and how to reach them.

If you are successful, single and interested in having a special lady in your life, call. Let me learn something about you. Chances are I know a number of beautiful single women who would love to meet a guy just like you. I will introduce you to several of them and help you find one who is just right for you.

This is not a dating service! We use no computers! For 18 years I have been introducing thousands of singles to each other, one-by-one, resulting in over 6,000 successful marriages. I must be doing something right. Call me!

Helena

(201) 794-6225 **(203) 790-1122**

Offices in the United States, Israel, London

la, now $12.50; cotton-and-polyester dinosaur T-shirts and sweatshirts (sizes 2–12), now $5–$10; Petit Boy cotton-and-polyester-sweat-fabric stirrup pants with tops (sizes 18 months–6), now $12.50–$18; Absorba, Dan Jean, Petit Bateau, and Sun and Sand tops (sizes 6 months–8), now $8–$30; Alphabet, Bon Bon, Dan Jean, Marese, and Naf Naf pants, jeans, and overalls (sizes 6 months–8), now $11–$29. Also at 50 percent off: infants' cotton receiving blankets, stretchies, hooded towels, and more by Absorba, Creation Stummer, L'Azur, Nathan, Randia of Copenhagen, and Wibbies; accessories, toys, books, and more. New spring merchandise, now 25 percent off. A.E., M.C., V. accepted; no checks; all sales final. *Kids, Kids, Kids, 436 Sixth Ave., near 10th St. (533-3523); Mon.–Wed. and Fri. 11 a.m.–6:30 p.m., Thurs. till 7 p.m., Sat. till 6 p.m., and Sun. noon–5 p.m.; through 1/31.*

FIREPLACE CHECK

THIS COMPANY WILL INSPECT YOUR FIREplace in Manhattan and Brooklyn to see whether it's safe and complies with the New York City Building Code. The fee, usually $50, is now $10. Inspection includes an estimate for repairs, but you are under no obligation. Phone for appointment. *Welles Fireplace Company, 287 East Houston St. (777-5440); Mon.–Fri. 9 a.m.–4 p.m.; through 2/20.*

FIRST CLASS

SAVE A BUNDLE ON A FIRST-CLASS TRIP TO London, including: round-trip business-class scheduled flight on British Caledonian Airways, limousine to JFK airport (within a 40-mile radius of New York City), assisted airport check-in; limousines between Gatwick Airport and your hotel; six nights of deluxe hotel accommodations (for example, Grosvenor House), breakfast daily, half a day of sight-seeing, two theater tickets per person, and a seven-day "London Explorer" travel pass (all taxes and gratuities included), was $3,199 per person double occupancy, now $2,689. Checks accepted; A.E., M.C., V. accepted for airfare only. Call or write for reservations and information: *Joli Tours, 119 West 57th St., New York, N.Y. 10019 (541-5654); Mon.–Fri. 9 a.m.–5 p.m.; through 4/30.*

HOME LIFE

HERE ARE SOME AT-HOME THINGS AT terrific prices. In unisex sizes S–L: cotton-knit sleep-shirts, retail $45, here $15; cotton-terry robes, retail $75, here $25; ankle-length cotton-terry or -velour robes, retail $80, here $35; short cotton robes, here $15; large printed or solid cotton towels, retail $25–$35, here $5–$15; Guy La Roche acrylic blankets, retail $65 and $95, here $25 and $35; acrylic baby blankets, retail $45, here $25; cotton-and-polyester holiday tablecloths, retail $17–$45, here $7–$20; napkins, retail $3.99 each, here $12 a dozen; place mats with napkins, here $5 a set of four. Checks accepted; no credit cards; all sales final. *Cobra Trading Corp., 295 Fifth Ave., near 31st St., eighth floor (213-1850); Mon.–Fri. and Sat. 1/31 noon–6 p.m.; through 1/31.*

BRIDES AND HOME

MAGGIE TENNEY BRIDAL ACCESSORIES and Ad Hoc contemporary housewares are at this sale. From Maggie Tenney, at 50 percent off: several cotton-lace country-look bridal gowns (sizes 8–14), now $50; Alençon-lace strapless bras, now $15 and $20 (for long-lines); matching bikinis, now $7.50; lace garter belts, now $8; some Poirette satin *bustiers*, now $19; Poirette teddies, now $20; Alençon-lace pumps, now $32.50; lace skimmers, now $21; and accessories, including elbow- and wrist-length gloves with or without fingers, stockings, panty hose, and more. From Ad Hoc Housewares: tinted-glass vases, stemware, and tumblers, were $4–$15, now $1–$4.25; kitchen gadgets, were $1.75–$8.95, now $1–$5.50; paper-towel holders, were $8–$13, now $5 and $9; three-shelf plastic-and-glass étagères, were $70, now $29; discontinued stainless-steel flatware patterns, were $7–$42 for a five-piece setting, now $3.50–$21; throw pillows, were $23, now $9.95. Dinnerware, including Taitu and Viking patterns: plates, were $5–$24, now $3.75–$18; mugs and cups and saucers, were $3–$23, now $1.50–$11.50; and more. Ad Hoc accepts A.E., M.C., V., checks; Maggie Tenney accepts checks but no credit cards; all sales final. *Maggie Tenney and Ad Hoc Warehouse Sale, 506 East 74th St., third floor (535-8480); Thurs.–Sat. 10 a.m.–5 p.m. and Sun. noon–5 p.m.; 1/22–25 only.*

A SHOE-IN

HERE'S A SALE ON HIGH-STYLE MEN'S shoes and boots in sizes 7½–12 D (some size 13), most from Italy, England, and France. Pink Flamingo brown suede or leather lace-up shoes, were $149, now $99; Paraboot black suede side-buckle shoes, were $170, now $119; high-top model, was $180, now $129; John Moore flap-toe boots, were $180, now $149; Vicci leather mock-crocodile low boots or shoes, were $149, now $99; leather-lined hiking boots, were $100, now $59; many loafers. Also, Italian wool-and-Lurex polo shirts. A.E., M.C., V., checks accepted; all sales final. *Avalanche, 152 Eighth Ave., near 18th St. (741-0668); Mon.–Fri. noon–8 p.m., Sat. 1–8 p.m., and Sun. 2–7 p.m.; while stock lasts.* ■

NEW YORK HEALTH & RACQUET CLUB
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CUE

A Complete Entertainment Guide for Seven Days Beginning

JANUARY 21

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—1/21–2/3: *The Hour of the Star.* #2—Thru 1/29: Cannes Goods: International Festival of Award-Winning Commercials.
2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. 1/21: *Bloody Mama; The Little Shop of Horrors* (1960). 1/22: *Squeeze; The Curse of Fred Astaire.* 1/23–24: *Querelle; Despair.* 1/25: *1900.* 1/26: *Taxi Driver; Looking for Mr. Goodbar.* 1/27: *The Phenix City Story; The Brothers Rico.*
3. **ESSEX—Grand St. at Essex. St.** 982-4455. *Wanted Dead or Alive.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru 1/22: *"Crocodile" Dundee.* Beg. 1/23: *Men* . . . . #2—*My Beautiful Laundrette; Sherman's March.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Blue Velvet.* #2—*The Morning After.*
6. **8TH STREET PLAYHOUSE—8th St. e. of Sixth Ave.** 674-6515. Thru 2/5: Gay Film Festival.
7. **MOVIELAND 8TH STREET—8th St. e. of University Pl.** 477-6600. #1—*Brighton Beach Memoirs.* #2—*The Mission.* #3—*The Color Purple.*
8. **THEATRE 80—St. Mark's Pl. w. of First Ave.** 254-7400. 1/21: *The Hustler; Cool Hand Luke.* 1/22: *Cabin in the Cotton; Three on a Match.* 1/23–24: *Touch of Evil; Shadow of a Doubt.* 1/25: *Crack in the Mirror; Compulsion.* 1/26: *The Exterminating Angel; That Obscure Object of Desire.* 1/27: *The Petrified Forest; The Man Who Came to Dinner.*
9. **CINEMA VILLAGE—12th St. e. of Fifth Ave.** 924-3363. 1/21–22: *The Girl Can't Help It; High School Confidential.* 1/23–24: *Eraserhead; The Elephant Man.* 1/25–27: *Seven Beauties; Swept Away* . . . .
10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*Crimes of the Heart.* #2—*The Mosquito Coast.*
11. **QUAD CINEMA—13th St. w. of Fifth Ave.** 255-8800. #1—*A Room With a View.* #2—*Down by Law.* #3—*Ménage.* #4—*Sid & Nancy.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. w. of Eighth Ave.** 989-0060. #1—*Wanted Dead or Alive.* #2—*Something Wild; Lady and the Tramp.* #3—*The Bedroom Window.*
21. **GRAMERCY—23rd St. w. of Lexington Ave.** 475-1660. *Little Shop of Horrors.*
22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *The Morning After.*
24. **34TH STREET EAST—34th St. w. of Second Ave.** 683-0255. *Crimes of the Heart.*
25. **LOEWS 34TH STREET SHOWPLACE—34th St. w. of Second Ave.** 532-5544. #1—*Critical Condition.* #2—*Star Trek IV: The Voyage Home.* #3—*Platoon.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Wanted Dead or Alive.* #2—*The Morning After.*
31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Platoon.*
32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Critical Condition.* #2—*The Golden Child.*
33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Little Shop of Horrors.* #2—*Crimes of the Heart.* #3—*Blue Velvet.* #4—*Touch and Go.* #5—*Heartbreak Ridge.* #6—*The Mosquito Coast.*
34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Star Trek IV: The Voyage Home.*
35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *The Color Purple.*
36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *"Crocodile" Dundee.* **EMBASSY 3—***Native Son.* **EMBASSY 4—***The Color of Money.*
37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Wired to Kill.* #2—*The Kindred.*
38. **EMBASSY 49TH STREET—49th St. e. of Seventh Ave.** 757-7003. *No Mercy; Lady and the Tramp.*
39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*The Bedroom Window.* #2—*Assassination.*
40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *Lady and the Tramp.*
43. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *The Color of Money.*

45. SUTTON—57th St. e. of Third Ave. 759-1411. *The Mosquito Coast.*

46. 57TH STREET PLAYHOUSE—57th St. w. of Sixth Ave. 581-7360. *Sid & Nancy.*

47. NEW CARNEGIE—57th St. e. of B'way. 582-4582. *Children of a Lesser God.*

48. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Morning After.*

49. PLAZA—58th St. e. of Madison Ave. 355-3320. *The Mission.*

50. PARIS—58th St. w. of Fifth Ave. 688-2013. *The Decline of the American Empire.*

51. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *'Round Midnight.*

52. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Crimes of the Heart.* #2—*Assassination.*

53. BARONET—Third Ave. at 59th St. 355-1663. Thru 1/22: *Wisdom.* Opening 1/23: *The Fringe Dwellers.* **CORONET**—*Touch and Go.*

54. CINEMA 3—59th St. w. of Fifth Ave. 752-5959. *Marlene.*

55. CINEMA I—Third Ave. at 60th St. 753-6022. *Defense of the Realm.* **CINEMA II**—753-0774. Thru 1/22: *Betty Blue.* Opening 1/23: *Sweet Country.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*The Bedroom Window.* #2—832-2720. *No Mercy.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Platoon.* #2—*Star Trek IV: The Voyage Home.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *My Sweet Little Village.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Brighton Beach Memoirs.*

65. UA EAST—First Ave. at 85th St. 249-5100. *The Bedroom Window.*

66. 86TH STREET EAST—86th St. e. of Third Ave. 249-1144. *The Morning After.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Critical Condition.* #2—*The Golden Child.*

68. RKO 86TH STREET TWIN—86th St. w. of Lexington Ave. 289-8900. #1—*The Color Purple.* #2—*Assassination.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru 1/22: *Assassination; Wired to Kill.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Brighton Beach Memoirs.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Thérèse.* #2—*Comic Magazine.* #3—Thru 1/22: *Men . . . .* Opening 1/23: *Scene of the Crime.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*El Amor Brujo.* #2—*Ménage.*

83. REGENCY—B'way nr. 67th St. 724-3700. 1/20–21: *An American in Paris; The Band Wagon.* 1/22–24: *His Girl Friday; Auntie Mame.* 1/25–26: *Topper; The Talk of the Town.* 1/27–28: *All About Eve; Dead Ringer.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Morning After.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Platoon.* #2—*The Golden Child.* #3—*The Bedroom Window.* #4—*Little Shop of Horrors.* #5—*Star Trek IV: The Voyage Home.* #6—*Crimes of the Heart.*

86. THALIA—95th St. w. of B'way. 222-3370. 1/21: *Arabian Nights; The Canterbury Tales.* 1/22: *Breakfast at Tiffany's; Two for the Road.* 1/23–24: *After Hours; Mean Streets.* 1/25: *The Magic Flute; La Traviata.* 1/26: *The Night of the Shooting Stars; Kaos.* 1/27: *The Great McGinty; The French They Are a Funny Race.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*The Mission.* #2—*'Round Midnight.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Wanted Dead or Alive.* #2—Thru 1/22: *Assassination; The Kindred; Lady and the Tramp.* Beg. 1/23: *Jocks.* #3—*Critical Condition.* #4—*Touch and Go.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. 222-8900. #1—*Critical Condition.* #2—*The Golden Child.* #3—*Wanted Dead or Alive.* #4—*The Color Purple; The Kindred.*

90. NOVA—B'way nr. 147th St. 862-5728. *Wanted Dead or Alive.*

91. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Wanted Dead or Alive.* #2—*Assassination; Wired to Kill.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5000; Naturemax: 769-5200. Free with museum adm.: "Journey Across 3 Continents: Images of Women of the Black Diaspora": 1/22 at 7: *The Passion of Remembrance* (Great Britain, 1986); guest speaker. **Naturemax Theater:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.–Fri. at 12:30, Sat.–Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.–Fri. at 11:30 a.m., Sat.–Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30 & 4:30. Triple feature: adm. $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

ASIA SOCIETY—Park Ave. at 70th St. 517-2742. Adm. $5; students and senior citizens $4. 1/23 at 7: *Before the Dawn* (Sri Lanka, 1984), dir. Amarnath Jayatilaka.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn. (718) 638-5000. Adm. $3; members and senior citizens $2; students $1; museum adm. not included. "Movies of the Machine Age." 1/25 at 3: *Things to Come* (Great Britain, 1936), dir. William Cameron Menzies, and *The World of Tomorrow* (1983), dir. Tom Johnson and Lance Bird.

COLLECTIVE FOR LIVING CINEMA—41 White St. 925-2111. Contribution $5. 1/23 at 8: *The Cup and the Lip* (1986, premiere), *Hall of Mirrors* (1966), and *Divided Loyalties* (1978), all by Warren Sonbert; Sonbert present. 1/24 at 8: *Mountain Music of Peru* (1984) and *Choqela: Only Interpretation* (1984), both by John Cohen; Cohen present. 1/25 at 7: Black Maria Film Festival Award-Winners.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free. 1/20–21 at 12:30, 3:15, 6 & 8:45: *Vagabond* (France, 1985), dir. Agnès Varda. 1/27–28 at 12:30, 3:15, 6 & 8:45: *Femmes de personne* (France, 1984), dir. Christopher Frank.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. "The Endangered Documentary and Other Species." 1/23 at 7:30: *Flashpoint: Israel and the Palestinians:* series refused by PBS stations; guest speakers.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. 674-5300. Free. "The Myth of Israel: A Journey Into Innerspace Through Film." 1/27 at 7: *Goodbye New York* (U.S.-Israel), dir. Amos Kollek.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru 2/22: "Return of Guerrilla Television: A *TVTV* Retrospective."

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $4. "Tokyo on Film." 1/26 at 6:30: Film-related lecture; 7:30: *I Go to Tokyo* (Japan, 1986), dir. Tomio Kuriyama.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting: 1/25 at 12:30, 1:30 & 2:30: *Jerusalem: Wall of Witness* (CBS, 1976). Adm. $5: "A Contemporary Lens on Jewish Experience": 1/25 at 4: *First Chapter in a New Book* (1982), dir. Richard Brotman, and *Molly's Pilgrim* (1985), dir. Jeff Brown, with Sophia Eliazovia; Brotman, Brown, and Eliazovia present.

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, thru 1/31, free: Tue.–Sat. at 1: Works by Ken Kobland and the Wooster Group; at 2: *Gary Seven* by Peter Reich, and *O Panama* by Burt Barr and James Benning; 3:15: *The Eleventh Hour* on Britain's Channel Four; at 5: Tapes by request.

LABOR MEDIA FORUM—NYU Main Bldg., 100 Washington Square East, Room 703. 533-6515. Free. 1/24, 12:30–5:30: Flint Sit-Down Strike 50th-Anniversary Commemoration: *Detroit: Making of a Union Town* (slide-tape, 1986) by Babson and Revitte, and *The Great Sit-Down* (BBC); panel discussion.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $5: Asian American Video Festival: 1/23 at 7:30 & 9; 1/24 at 2, 3:30 & 5; 1/25 at 2 & 4; for more information, call Asian CineVision: 925-8685. Contribution $4: Personal Cinema Program: 1/24 at 8: Video by George Kuchar.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru 1/31: BBC Television: Fifty Years. 1/27–2/28: New York World Television Festival.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru 2/10: Video: Recent Acquisitions. **Titus Theater 1:** 1/22 at 2:30 & 6: A History of Camera Movement: *Paisan* (Italy, 1946), dir. Roberto Rossellini. Thru 2/12: "British Film: Traditions—Melodramatics." 1/23 at 2:30: *The Innocents* (Great Britain, 1961), dir. Jack Clayton; at 6: *The Day the Earth Caught Fire* (Great Britain, 1961), dir. Val Guest. 1/24 at 2: *Séance on a Wet Afternoon* (Great Britain, 1964), dir. Bryan Forbes; at 5: *The League of Gentlemen* (Great Britain, 1960), dir. Basil Dearden. 1/25 at 2: *The Ipcress File* (Great Britain, 1965), dir. Sidney J. Furie; at 5: *The Deadly Affair* (Great Britain, 1966), dir. Sidney Lumet, with Simone Signoret. 1/26 at 2:30: *Witchfinder General* (Great Britain, 1968), dir. Michael Reeves; at 6: *Quatermass and the Pit* (Great Britain, 1967), dir. Roy Ward Baker. 1/27 at 2:30: (See 1/24 at 2); at 6: (See 1/25 at 5). **Titus Theater 2:** 1/22 at 3 & 6:30: "What's Happening?": *Romeria: Day of the Virgin* (1986), dir. Jerome R. Mintz. Thru 2/1: French Films, 1955–1965. 1/23 at 3: *Muriel* (France, 1963), dir. Alain Resnais; 6:30: *Soft Skin* (France, 1964), dir. François Truffaut. 1/24 at 2:30: *A Simple Story* (France, 1958), dir. Marcel Hanoun, and *Le Poulet* (France, 1963), dir. Claude Berri; 5:30: (See 1/23 at 3). 1/25 at 2:30: (See 1/23 at 6:30); 5:30: *My Life to Live* (France, 1962), dir. Jean-Luc Godard. 1/26 at 3: *Purple Noon* (France, 1960), dir. René Clément, with Alain Delon; 6:30: "Cineprobe": *Jane* (1985) and *The Loom* (1986) by Stan Brakhage; Brakhage present. 1/27 at 6:30: *Banana Peel* (France, 1964), dir. Marcel Ophuls, with Jeanne Moreau and Jean-Paul Belmondo.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 1/20–21 at 8: *Lost Horizon* (1937), dir. Frank Capra, restored version. 1/22 at 8: *The Man You Loved to Hate* (1979), dir. Patrick Montgomery. 1/23–24 at 8 & 10:15, 1/25 at 3, 5, 7 & 9, 1/26–29 at 8: *Sid & Nancy* (1986), dir. Alex Cox; see brief review on page 81.

NEW YORK INDEPENDENT FILM AND VIDEO EXPOSITION—Metropolitan Museum of Art, Fifth Ave. and 81st St. 1/24–25, 10 a.m.–noon, 1–4:45: Screenings of award-winners; different program each day. For more information, call BACA: (718) 783-3077.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. 1/24 at 1:30: *The Turning Point* (1977), dir. Herbert Ross, with Mikhail Baryshnikov.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. 1/22 at noon: "Religion in the U.S.": *The Feast of San Gennaro* (1978), dir. Scott Morris, and *Salesman* (1969), dir. Albert and David Maysles. 1/27 at noon: *The Gospel According to St. Matthew* (Italy, 1964, dubbed), dir. Pier Paolo Pasolini; 2:30: *Annie Hall* (1977), dir. Woody Allen, with Allen and Diane Keaton.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru 4/23: "The Age of New Yorker Films"; separate adm. to each film. 1/20–22 at 6: *Aguirre, the Wrath of God* (West Germany, 1973), dir. Werner Herzog; at 8: *The Tree of Wooden Clogs* (Italy, 1978), dir. Ermanno Olmi. 1/23–25 at 5: *Don Giovanni* (1979), dir. Joseph Losey; 8:15: *Package Tour* (Hungary, 1984), dir. Gyula Gazdag; at 10: *Weekend* (France, 1967), dir. Jean-Luc Godard. 1/27–29 at 6: *A Man Escaped* (France, 1956), dir. Robert Bresson; 8:15: (See 1/23–25 at 8:15); at 10: *Fox and His Friends* (West Germany, 1975), dir. and with Rainer Werner Fassbinder. Public Service (free): Sat.–Sun. at 2, thru 2/8: *God's Country* (1985), dir. Louis Malle.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. "American Visions." 1/24 at 2: *The West of Charles Russell* (1970).

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2; members $1. "D. W. Griffith: Realist and Romantic." 1/25 at 1:30: Shorts by Griffith: *The Musketeers of Pig Alley* (1912), *The Reformers, or the Lost Art of Minding One's Business* (1913), *By Man's Law* (1913), and "The Mother and the Law," (*Intolerance,* 1919); Jay Leyda, commentator. Thru 1/31: Tue.-Sat. 10 a.m.-5, Sun. 1-5: Paracinema Sculpture by Barry Gerson.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. 1/25-2/28: "Before Hollywood: Turn-of-the-Century Film From American Archives." 1/25-31, Wed.-Sat. 11:30 a.m. & 2, Sun. at 3, Tue. at 1:30: Program I: "An Age of Innocence" (1895-1904).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Critical Condition.* #2—*The Golden Child.* #3—*Assassination.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Critical Condition.* #2—*Assassination.* #3—*Wired to Kill.* #4—*Little Shop of Horrors.* #5—*Native Son.* #6—*The Golden Child.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Star Trek IV.* #2—*Critical Condition.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Critical Condition.* #2—*Wanted Dead or Alive.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. *Wanted Dead or Alive.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—*Wanted Dead or Alive.* #2—*The Kindred.* #3—*Wired to Kill; Assassination.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Touch and Go.* #2—*The Bedroom Window.* #3—*The Morning After.* #4—Thru 1/22: *The Kindred; Assassination.*

108. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *Wanted Dead or Alive.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Critical Condition.* #2—*The Golden Child.* #3—*The Kindred.* #4—*Wanted Dead or Alive.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Bedroom Window.* #2—*The Color Purple.* #3—*The Kindred.* #4—*Wanted Dead or Alive.* #5—*Lady and the Tramp.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*The Morning After.* #2—*Brighton Beach Memoirs.* #3—*Little Shop of Horrors.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*The Bedroom Window.* #2—*Little Shop of Horrors.* #3—*Assassination.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Native Son.* #2—*Assassination.* #3—*Critical Condition.* #4—*Star Trek IV.* #5—*Heartbreak Ridge; An American Tail.* #6—*The Morning After.* #7—*The Golden Child.* #8—*The Mosquito Coast; The Color Purple.* #9—*Little Shop of Horrors.* #10—*The Bedroom Window.* #11—*The Kindred.* #12—*Wanted Dead or Alive.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Bedroom Window.* #2—*Assassination.* #3—*"Crocodile" Dundee; An American Tail.* #4—Thru 1/22: *The Kindred.* Beg. 1/23: *Jocks.* #5—*The Color Purple.* #6—*Brighton Beach Memoirs; Lady and the Tramp.* #7—*Touch and Go.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru 1/22: *Heartbreak Ridge.* Beg. 1/23: *Brighton Beach Memoirs.* #2—Thru 1/22: *Children of a Lesser God.* Beg. 1/23: *The Golden Child.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*Critical Condition.* #2—Thru 1/22: *Wanted Dead or Alive.* Beg. 1/23: *Something Special.*

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*The Bedroom Window.* #2—*The Morning After.*

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—*Critical Condition.* #2—*Assassination; Lady and the Tramp.* #3—*Brighton Beach Memoirs.*

206. CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Program unavailable.

207. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

208. COMMODORE—B'way at Rodney St. 384-7259. #1—Thru 1/22: *The Kindred; Assassination.* #2—Thru 1/22: *Wanted Dead or Alive.*

209. DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Little Shop of Horrors.* #2—Thru 1/22: *The Kindred.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Critical Condition.* #2—*Wanted Dead or Alive.* #3—Thru 1/22: *Little Shop of Horrors.* Beg. 1/23: *Something Special.* #4—*Star Trek IV.* #5—*The Golden Child.*

211. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—*Little Shop of Horrors.* #2—*Brighton Beach Memoirs.* #3—*Critical Condition.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*The Golden Child.* #2—*Star Trek IV.*

213. LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*The Golden Child.* #2—*Wanted Dead or Alive.* #3—*Assassination.* #4—*Critical Condition.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

215. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*The Bedroom Window.* #2—*The Morning After.* #3—*Touch and Go.* #4—*Little Shop of Horrors.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Brighton Beach Memoirs.* #2—*Wanted Dead or Alive.* #3—Thru 1/22: *The Golden Child.* Beg. 1/23: *Jocks.* #4—Thru 1/22: *Assassination.* #5—*Little Shop of Horrors.* #6—*Critical Condition.*

217. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Star Trek IV.* #2—*Native Son.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Critical Condition.* #2—*Assassination.* #3—*The Golden Child.* #4—*The Color Purple.* #5—Thru 1/22: *The Kindred.* Beg. 1/23: *Wanted Dead or Alive.*

219. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Critical Condition.* #2—*Assassination; Wired to Kill.* #3—*Wanted Dead or Alive; An American Tail.* #4—*The Golden Child.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*The Morning After.* #2—*No Mercy; An American Tail.* #3—*Critical Condition.* #4—*Little Shop of Horrors.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru 1/22: *Wired to Kill; Assassination.* #2—*The Mosquito Coast.* #3—*The Color Purple; Native Son.* #4—*Wanted Dead or Alive.* #5—*Crimes of the Heart.*

222. WALKER—18th Ave. at 64th St. 232-4500. #1—Thru 1/22: *The Kindred; An American Tail.* #2—*"Crocodile" Dundee.* #3—*The Color Purple.* #4—Thru 1/22: *Assassination.* Beg. 1/23: *Jocks.*

QUEENS

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300. ASTORIA—UA ASTORIA—545-9470. #1—*The Bedroom Window.* #2—*Little Shop of Horrors.* #3—*Critical Condition.* #4—*Assassination.* #5—Thru 1/22: *The Kindred; Lady and the Tramp.* #6—*The Morning After.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*The Bedroom Window.* #2—*The Morning After.* #3—*The Color Purple.* #4—Thru 1/22: *Assassination.* Beg. 1/23: *Jocks.*

303. CORONA—PLAZA—639-7722. Thru 1/22: *The Kindred; Firewalker.* Beg. 1/23: *King Kong Lives; Raw Deal.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*Critical Condition.* #2—*Brighton Beach Memoirs.* #3—*Crimes of the Heart.* #4—*The Color Purple.* #5—*The Morning After.* #6—*Assassination.* #7—*The Bedroom Window.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*The Golden Child.* #2—*Star Trek IV.*

307. FLUSHING—UA QUARTET—359-6777. #1—*Critical Condition.* #2—*Touch and Go.* #3—Thru 1/22: *The Kindred; Lady and the Tramp.* #4—*The Golden Child.*

308. FLUSHING—UTOPIA—454-2323. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

309. FOREST HILLS—CINEMART—261-2244. #1—*"Crocodile" Dundee.* #2—*A Room With a View; An American Tail.*

310. FOREST HILLS—CONTINENTAL—544-1020. #1—*Touch and Go.* #2—*Crimes of the Heart.* #3—*The Morning After.*

311. FOREST HILLS—FOREST HILLS—261-7866. #1—*The Color Purple.* #2—Thru 1/22: *The Mosquito Coast; Lady and the Tramp.*

312. FOREST HILLS—LOEWS TRYLON—459-8944. *Brighton Beach Memoirs.*

313. FOREST HILLS—MIDWAY—261-8572. #1—*Critical Condition.* #2—*Assassination.* #3—*The Bedroom Window.* #4—*Little Shop of Horrors.*

314. FRESH MEADOWS—CINEMA CITY—357-9100. #1—*Assassination; The Kindred.* #2—*The Color Purple; Song of the South.* #3—*The Bedroom Window; Lady and the Tramp.* #4—*The Morning After.* #5—*Brighton Beach Memoirs.*

315. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*Touch and Go.* #2—*The Golden Child.*

316. JACKSON HEIGHTS—COLONY—478-6777. #1—*The Bedroom Window.* #2—Thru 1/22: *Little Shop of Horrors.* Beg. 1/23: *The Mosquito Coast.*

317. JACKSON HEIGHTS—JACKSON—335-0242. #1—*Wanted Dead or Alive.* #2—*Assassination.* #3—*Touch and Go.*

318. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—*Critical Condition.* #2—Thru 1/22: *Brighton Beach Memoirs.* Beg. 1/23 (tent.): *The Mosquito Coast.*

319. OZONE PARK—CROSSBAY—848-1738. #1—*Little Shop of Horrors.* #2—*Assassination.*

320. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*Wanted Dead or Alive.* #2—*"Crocodile" Dundee.* #3—*The Kindred.*

321. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

322. SUNNYSIDE—CENTER—784-3050. #1—*Critical Condition.* #2—*The Golden Child.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Assassination; Lady and the Tramp.* #2—*Wanted Dead or Alive.*

401. NEW DORP—HYLAN—351-6601. #1—*The Golden Child.* #2—*Critical Condition.*

402. NEW DORP—LANE—351-2110. *Star Trek IV.*

403. NEW DORP—RAE—979-0444. #1—Thru 1/22: *The Kindred.* #2—*Touch and Go.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Morning After.* #2—Thru 1/22: *Brighton Beach Memoirs; Wired to Kill.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*The Bedroom Window.* #2—*"Crocodile" Dundee.*

501. BELLMORE—MOVIES—783-7200. Thru 1/22: *The Color of Money.* Beg. 1/23: *Star Trek IV.*

502. BETHPAGE—MID-ISLAND—796-7500. Thru 1/22: *Heartbreak Ridge.*

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*Assassination.* #4—*The Bedroom Window.*

504. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*The Morning After.* #2—*Brighton Beach Memoirs.* #3—*Wanted Dead or Alive.* #4—*Touch and Go.* #5—Thru 1/22: *Assassination.* #6—Thru 1/22: *Lady and the Tramp.* #7—Thru 1/22: *An American Tail.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Little Shop of Horrors.* #2—*The Golden*

Child. #3—*The Mission.* #4—*No Mercy; Lady and the Tramp.* #5—*Star Trek IV.* #6—*Assassination; Wired to Kill.* #7—*The Morning After.* #8—*Brighton Beach Memoirs; An American Tail.*

506. GREAT NECK—SQUIRE—466-2020. #1—*Critical Condition.* #2—*Little Shop of Horrors.* #3—*Touch and Go.*

507. HEWLETT—RKO—791-6768. Thru 1/22: *Blue Velvet.* Beg. 1/23: *Three Amigos.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—*Wanted Dead or Alive.* #2—Thru 1/22: *The Kindred.* Beg. 1/23: *Jocks.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Mosquito Coast.* #2—*The Golden Child.* #3—*Crimes of the Heart.* #4—*The Bedroom Window.* #5—*Critical Condition.* #6—*Brighton Beach Memoirs.*

510. LAWRENCE—RKO—371-0203. #1—Thru 1/22: *The Kindred; Wired to Kill.* #2—*The Color Purple.* #3—*Critical Condition.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*"Crocodile" Dundee.* #2—Thru 1/22: *The Color of Money.* Beg. 1/23 (tent.): *Star Trek IV.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Star Trek IV.* #2—*Platoon.* #3—*Crimes of the Heart.* #4—*Brighton Beach Memoirs.* #5—*The Golden Child.* #6—*Critical Condition.*

513. LONG BEACH—PARK AVENUE—432-0576. Thru 1/22: *"Crocodile" Dundee; An American Tail.* Beg. 1/23: *The Golden Child.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*The Morning After.* #2—*The Bedroom Window.* #3—Thru 1/22: *Assassination.* #4—*Touch and Go.*

515. MALVERNE—TWIN—599-6966. #1—*"Crocodile" Dundee.* #2—Thru 1/22: *The Color of Money.* Beg. 1/23 (tent.): *Brighton Beach Memoirs.*

516. MANHASSET—MANHASSET—627-7887. #1—*The Morning After.* #2—*Crimes of the Heart.* #3—*Star Trek IV.*

517. MASSAPEQUA—PEQUA—799-6464. *Star Trek IV.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*The Bedroom Window.* #2—*The Golden Child.* #3—*Critical Condition.* #4—*Touch and Go.* #5—*The Color Purple.* #6—*Little Shop of Horrors.* #7—Thru 1/22: *The Kindred.* Beg. 1/23: *Jocks.* #8—*Assassination.* #9—*The Morning After.*

519. MERRICK—TWIN—546-1270. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—*"Crocodile" Dundee.* #2—*Critical Condition.*

521. OCEANSIDE—OCEANSIDE—536-7565. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.*

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—*"Crocodile" Dundee.* #2—*Star Trek IV.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*Little Shop of Horrors.* #2—*Brighton Beach Memoirs.* #3—*The Color Purple.* #4—*The Bedroom Window.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Little Shop of Horrors.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Brighton Beach Memoirs.* #2—*The Golden Child.*

526. ROSLYN—ROSLYN—621-8488. #1—*Wanted Dead or Alive.* #2—*Sid & Nancy.*

527. SYOSSET—SYOSSET—921-5810. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*Touch and Go.*

528. SYOSSET—UA CINEMA 150—364-0700. *The Mission.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Native Son.* #2—*No Mercy; Wired to Kill.* #3—*The Morning After.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*Little Shop of Horrors.* #2—*The Kindred.* #3—*Critical Condition.* #4—*The Bedroom Window.* #5—*The Golden Child.* #6—*Crimes of the Heart; An American Tail.* #7—*Star Trek IV.* #8—*The Mission.* #9—*Platoon.* #10—*The Mosquito Coast; The Color Purple.* #11—*Wanted Dead or Alive.* #12—*Assassination.*

531. WANTAGH—RKO—781-6969. Thru 1/22: *Blue Velvet.* Beg. 1/23: *Three Amigos.*

532. WESTBURY—DRIVE-IN—334-3400. #1—*Critical Condition.* #2—*Wanted Dead or Alive.* #3—Thru 1/22: *The Kindred; Assassination.*

533. WESTBURY—WESTBURY—333-1911. #1—*"Crocodile" Dundee.* #2—*Stand By Me.* #3—*Lady and the Tramp.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Assassination.* #2—*Touch and Go.* #3—*The Morning After.*

601. BABYLON—SOUTH BAY—587-7676. #1—*The Golden Child.* #2—*Critical Condition.* #3—*Wanted Dead or Alive.*

602. BAY SHORE—CINEMA—665-1722. *The Bedroom Window.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

605. BRENTWOOD—BRENTWOOD—273-3900. *The Color of Money.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Star Trek IV.* #2—*The Kindred.* #3—*Little Shop of Horrors.* #4—*The Golden Child.* #5—*Three Amigos; An American Tail.* #6—*The Bedroom Window.* #7—*The Mosquito Coast; The Color Purple.* #8—*Assassination.* #9—*Critical Condition.* #10—*The Morning After.* #11—*Wanted Dead or Alive.* #12—*"Crocodile" Dundee.*

608. COMMACK—MULTIPLEX—462-6953. #1—*The Bedroom Window.* #2—*Little Shop of Horrors.* #3—*Heartbreak Ridge; Three Amigos; An American Tail.* #4—*The Mission.* #5—*Wanted Dead or Alive.* #6—*Critical Condition.* #7—*Star Trek IV.* #8—*The Golden Child.* #9—*Assassination.* #10—*Platoon.* #11—*The Morning After.* #12—*Crimes of the Heart.*

609. COMMACK—RKO—499-4545. #1—*The Kindred.* #2—*No Mercy.*

610. CORAM—PINE—698-6442. #1—*Wanted Dead or Alive.* #2—*The Morning After.* #3—*Lady and the Tramp.* #4—*Brighton Beach Memoirs.* #5—*No Mercy.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1—*The Golden Child.* #2—*Critical Condition.* #3—*Little Shop of Horrors.* #4—*Assassination.* #5—*Touch and Go.* #6—Thru 1/22: *The Kindred.* Beg. 1/23: *Jocks.* #7—*The Bedroom Window.* #8—*The Morning After.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*The Mosquito Coast.* #2—*Crimes of the Heart.* #3—*The Morning After.* #4—*Touch and Go.* #5—*The Bedroom Window.*

613. ELWOOD—ELWOOD—499-7800. #1—*Critical Condition.* #2—*The Bedroom Window.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Critical Condition.* #2—*The Morning After.* #3—*Star Trek IV.* #4—Thru 1/22: *Brighton Beach Memoirs; Wired to Kill.*

617. HUNTINGTON—RKO WHITMAN—423-1300. *Little Shop of Horrors.*

618. ISLIP—ISLIP—581-5200. #1—*Critical Condition.* #2—*The Morning After.* #3—*The Golden Child.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Morning After.*

621. LINDENHURST—LINDENHURST—888-5400. *Peggy Sue Got Married.*

622. MATTITUCK—MATTITUCK—298-4405. #1—*The Bedroom Window.* #2—*Critical Condition.* #3—*The Color Purple; Lady and the Tramp.* #4—*The Golden Child.* #5—*Touch and Go.* #6—*The Morning After.*

624. NORTHPORT—NORTHPORT—261-8600. Thru 1/22: *"Crocodile" Dundee.* Beg. 1/23: *Peggy Sue Got Married.*

625. OAKDALE—OAKDALE—589-8118. Thru 1/22: *"Crocodile" Dundee; Lady and the Tramp.* Beg. 1/23: *The Color of Money.*

626. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1—*The Color Purple.* #2—*No Mercy; Lady and the Tramp.* #3—*"Crocodile" Dundee.* #4—*Little Shop of Horrors.* #5—*Wanted Dead or Alive.* #6—*The Bedroom Window.* #7—*Assassination.* #8—*Critical Condition.* #9—*The Golden Child.* #10—*Touch and Go.* #11—Thru 1/22: *The Kindred; An American Tail.* Beg. 1/23: *Jocks.* #12—*The Morning After.* #13—*Star Trek IV.*

627. PATCHOGUE—TRIPLEX—475-0601. #1—*Stand By Me.* #2—*The Color of Money.* #3—*Peggy Sue Got Married.*

628. PORT JEFFERSON—MINI EAST—928-6555. Thru 1/22: *The Color Purple.* Beg. 1/23 (tent.): *The Mosquito Coast.* **WEST**—*Little Shop of Horrors.*

629. RIVERHEAD—SUFFOLK—727-3133. Thru 1/22: *Star Trek IV.*

631. SAG HARBOR—SAG HARBOR—725-0010. Thru 1/22: *Happily Ever After.* Beg. 1/23: *Down by Law.*

632. SAYVILLE—SAYVILLE—589-0232. #1—*The Color Purple.* #2—*Little Shop of Horrors.* #3—*The Golden Child.*

634. SMITHTOWN—SMITHTOWN—265-1551. *Little Shop of Horrors.*

635. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Critical Condition.* #2—*The Bedroom Window.* #3—Thru 1/22: *Little Shop of Horrors.*

636. STONY BROOK—LOEWS—751-2300. #1—*Platoon.* #2—*The Golden Child.* #3—*Star Trek IV.*

637. WEST ISLIP—TWIN—669-2626. #1—Thru 1/22: *"Crocodile" Dundee; Song of the South.* Beg. 1/23: *The Golden Child.* #2—Thru 1/22: *Brighton Beach Memoirs; An American Tail.* Beg. 1/23: *Star Trek IV.*

638. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Critical Condition.* #2—*Brighton Beach Memoirs.* #3—*Star Trek IV.*

639. WESTHAMPTON—WESTHAMPTON—288-1500. Thru 1/22: *Little Shop of Horrors.* Beg. 1/23: *The Morning After.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru 1/22: *Brighton Beach Memoirs.* #2—Thru 1/22: *Blue Velvet; Lady and the Tramp.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Critical Condition.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*"Crocodile" Dundee.* #2—*Crimes of the Heart.* #3—*No Mercy.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*"Crocodile" Dundee.* #2—*Touch and Go.*

704. HARRISON—CINEMA—835-5952. Thru 1/22: *Three Amigos.*

705. HARTSDALE—CINEMA—428-2200. #1—*Critical Condition.* #2—*Little Shop of Horrors.* #3—*Brighton Beach Memoirs.* #4—*The Kindred; The Color Purple.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—747-2333. #1—*Star Trek IV.* #2—*The Golden Child; An American Tail.* #3—*The Bedroom Window.* #4—*The Mosquito Coast; The Color Purple.* #5—*Critical Condition.* #6—*The Morning After.* #7—*Wanted Dead or Alive; Assassination.* #8—*The Mission.* #9—*Little Shop of Horrors.* #10—*Crimes of the Heart.*

707. LARCHMONT—PLAYHOUSE—834-3001. *Little Shop of Horrors.*

708. MAMARONECK—PLAYHOUSE—698-2200. #1—*The Bedroom Window.* #2—*The Morning After.* #3—Thru 1/22: *Wisdom.* Beg. 1/23: *Jocks.* #4—Thru 1/22: *Assassination.*

709. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*"Crocodile" Dundee.* #2—*Touch and Go; An American Tail.* #3—*The Bedroom Window.* #4—*Little Shop of Horrors.* #5—*The Morning After.*

710. MOUNT VERNON—PARKWAY—664-3311. Thru 1/22: *Peggy Sue Got Married; Song of the South.* Beg. 1/23: *"Crocodile" Dundee.*

711. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*The Golden Child.* #2—*Critical Condition.*

712. NEW ROCHELLE—TOWN—632-9700. *Wanted Dead or Alive.*

713. OSSINING—ARCADIAN—941-5200. #1—Thru 1/22: *Three Amigos.* #2—*Little Shop of Horrors.* #3—*Brighton Beach Memoirs.*

714. PEEKSKILL—BEACH—737-6262. #1—*The Bedroom Window.* #2—Thru 1/22: *Three Amigos.* #3—Thru 1/22: *She's Gotta Have It.* #4—Program unavailable.

715. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Critical Condition.* #2—*Star Trek IV; Lady and the Tramp.* #3—*Wanted Dead or Alive.* #4—*Brighton Beach Memoirs; The Color Purple.*

716. PELHAM—PICTURE HOUSE—738-3160. *Brighton Beach Memoirs.*

717. PLEASANTVILLE—ROME—769-0720. #1—*Critical Condition.* #2—*Star Trek IV.*

718. RYE—RYE RIDGE—939-8177. #1—*The Golden Child.* #2—*Brighton Beach Memoirs.*

719. SCARSDALE—FINE ARTS—723-6699. *The Mission.*

720. **SCARSDALE—PLAZA**—725-0078. Program unavailable.

721. **WHITE PLAINS—GALLERIA**—997-8198. #1—*The Morning After.* #2—*Star Trek IV.*

722. **YONKERS—CENTRAL PLAZA**—793-3232. #1—*Star Trek IV.* #2—*Touch and Go.* #3—Thru 1/22: *Heartbreak Ridge; Lady and the Tramp.* #4—*The Mosquito Coast.*

723. **YONKERS—MOVIELAND**—793-0002. #1—*Critical Condition.* #2—*The Golden Child.* #3—*Little Shop of Horrors.* #4—*Platoon.* #5—*Assassination.* #6—*The Morning After.*

724. **YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—245-1500. #1—Thru 1/22: *Assassination.* Beg. 1/23: *Jocks.* #2—Thru 1/22: *The Kindred.* #3—*The Bedroom Window.* #4—*Little Shop of Horrors.* #5—*Touch and Go.* #6—*Crimes of the Heart.* #7—*The Morning After.*

725. **YORKTOWN HEIGHTS—TRIANGLE**—245-8850. #1—Thru 1/22: *"Crocodile" Dundee.* Beg. 1/23 (tent.): *Star Trek IV.* #2—*The Golden Child; An American Tail.*

Rockland County

752. **NANUET—MALL**—623-6336. *Little Shop of Horrors.*

753. **NANUET—ROUTE 59**—623-3355. *Crimes of the Heart.*

754. **NANUET—RKO MOVIES**—623-0211. #1—*Brighton Beach Memoirs; An American Tail.* #2—*Touch and Go.* #3—*Assassination; Wired to Kill.* #4—*The Mosquito Coast.* #5—*Platoon.*

755. **NEW CITY—TOWN**—634-5100. #1—*The Golden Child.* #2—*Brighton Beach Memoirs.*

756. **NEW CITY—UA CINEMA 304**—634-8200. #1—*Little Shop of Horrors.* #2—*The Morning After.*

757. **NYACK—CINEMA EAST**—358-6631. *Star Trek IV.*

759. **PEARL RIVER—CENTRAL**—735-2530. #1—*Critical Condition.* #2—*The Golden Child.*

760. **PEARL RIVER—PEARL RIVER**—735-6500. *The Morning After.*

761. **SPRING VALLEY—CINEMA 45**—352-1445. *The Bedroom Window.*

762. **SPRING VALLEY—PIX**—425-6902. #1—*The Morning After.* #2—*Critical Condition.*

763. **STONY POINT—9 W CINEMA**—942-0303. *"Crocodile" Dundee.*

764. **SUFFERN—LAFAYETTE**—357-6030. *Wanted Dead or Alive.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. **BROOKFIELD—FINE ARTS**—775-0070. #1—*Brighton Beach Memoirs.* #2—*Touch and Go.*

801. **DANBURY—CINE**—743-2200. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*The Color Purple.*

802. **DANBURY—CINEMA**—748-2923. #1—*Star Trek IV.* #2—*The Bedroom Window.*

803. **DANBURY—PALACE**—748-7496. #1—*Critical Condition.* #2—*The Golden Child.* #3—Thru 1/22: *Assassination.* Beg. 1/23: *Something Special.*

805. **FAIRFIELD—COMMUNITY**—255-6555. #1—*The Color Purple.* #2—*Star Trek IV.*

806. **FAIRFIELD—COUNTY**—334-1411. *The Morning After.*

807. **GREENWICH—CINEMA**—869-6030. #1—*Platoon.* #2—*The Mosquito Coast.*

808. **GREENWICH—PLAZA**—869-4030. #1—*The Morning After.* #2—*The Mission.* #3—*Crimes of the Heart.*

809. **NEW CANAAN—PLAYHOUSE**—966-0600. #1—*Star Trek IV.* #2—*Little Shop of Horrors.*

810. **NORWALK—CINEMA**—838-4504. #1—*Assassination.* #2—*Critical Condition.*

811. **NORWALK—NORWALK**—866-9202. *Star Trek IV.*

812. **RIDGEFIELD—CINEMA**—438-3338. Thru 1/22: *Peggy Sue Got Married; Children of a Lesser God; Lady and the Tramp.*

813. **SOUTH NORWALK—SONO**—866-9202. Thru 1/22: Cannes Goods: International Festival of Award-Winning Commercials. 1/23-26: *Twist and Shout; She's Gotta Have It.* 1/27-29: *My Beautiful Laundrette.*

814. **SPRINGDALE—STATE**—325-0250. Thru 1/22: *"Crocodile" Dundee; Peggy Sue Got Married.*

815. **STAMFORD—AVON**—324-9205. #1—*Critical Condition.* #2—Thru 1/22: *Assassination.* Beg. 1/23: *Something Special.*

816. **STAMFORD—CINEMA**—324-3100. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*Touch and Go.*

817. **STAMFORD—RIDGEWAY**—323-5000. #1—*Star Trek IV.* #2—*The Bedroom Window.*

818. **TRUMBULL—TRANS-LUX**—374-0462. #1—*Critical Condition.* #2—*The Golden Child.* #3—*Little Shop of Horrors.*

819. **WESTPORT—FINE ARTS**—227-3324. #1—*Brighton Beach Memoirs.* #2—*Little Shop of Horrors.* #3—227-9619. *Platoon.* #4—226-6666. *The Mission.*

820. **WESTPORT—POST**—227-0500. *The Golden Child.*

821. **WILTON—CINEMA**—762-5678. *The Morning After.*

NEW JERSEY

AREA CODE 201

Hudson County

900. **ARLINGTON—LINCOLN**—997-6873. #1—Thru 1/22: *Assassination; Lady and the Tramp.* Beg. 1/23: *Something Special.* #2—*Critical Condition.* #3—Thru 1/22: *Star Trek IV.*

901. **JERSEY CITY—HUDSON PLAZA**—433-1100. #1—*Critical Condition.* #2—*The Golden Child.*

902. **JERSEY CITY—STATE**—653-5200. #1—Thru 1/22: *The Kindred.* Beg. 1/23: *Little Shop of Horrors.* #2—*Wanted Dead or Alive.* #3—Thru 1/22: *Assassination.* Beg. 1/23: *Jocks.* #4—*The Color Purple.*

903. **SECAUCUS—LOEWS MEADOW PLAZA**—902-9200. #1—*The Mission.* #2—*Little Shop of Horrors.* #3—*The Bedroom Window.* #4—*"Crocodile" Dundee.* #5—*Critical Condition.* #6—*Touch and Go.* #7—*The Morning After.* #8—*Wanted Dead or Alive.*

904. **SECAUCUS—LOEWS MEADOW SIX**—866-6161. #1—*Star Trek IV.* #2—*Platoon.* #3—*Heartbreak Ridge.* #4—*Three Amigos.* #5—*The Golden Child.* #6—*Crimes of the Heart.*

905. **UNION CITY—SUMMIT**—865-4120. Thru 1/22: *Three Amigos; Firewalker.* Beg. 1/23: *Star Trek IV.*

906. **WEST NEW YORK—MAYFAIR**—865-2010. Thru 1/22: *Three Amigos; Back to School.* Beg. 1/23: *Star Trek IV.*

Essex County

910. **BLOOMFIELD—CENTER**—748-7900. *Wanted Dead or Alive.*

911. **BLOOMFIELD—RKO ROYAL**—748-3555. #1—*The Golden Child.* #2—*Critical Condition.*

912. **CEDAR GROVE—CINEMA 23**—239-1462. *The Morning After.*

914. **LIVINGSTON—COLONY**—992-0800. *Critical Condition.*

915. **MAPLEWOOD—MAPLEWOOD**—763-3100. *Critical Condition.*

916. **MILLBURN—RKO**—376-0800. #1—*Brighton Beach Memoirs.* #2—*The Bedroom Window.*

917. **MONTCLAIR—CLARIDGE**—746-5564. #1—*Star Trek IV.* #2—*"Crocodile" Dundee.* #3—*Brighton Beach Memoirs.*

918. **MONTCLAIR—WELLMONT**—783-9500. #1—*Native Son.* #2—*Lady and the Tramp.* #3—*The Color Purple.*

919. **NUTLEY—FRANKLIN**—667-1777. #1—*The Color Purple.* #2—*The Bedroom Window.* #3—*Star Trek IV.*

920. **UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Crimes of the Heart.* #2—*The Bedroom Window.* #3—*Touch and Go.*

921. **WEST ORANGE—ESSEX GREEN**—731-7755. #1—*The Morning After.* #2—*The Golden Child.* #3—*Little Shop of Horrors.*

Union County

930. **BERKELEY HEIGHTS—BERKELEY**—464-8888. Thru 1/22: *"Crocodile" Dundee; Lady and the Tramp.*

931. **CRANFORD—RKO**—276-9120. #1—*Brighton Beach Memoirs.* #2—*Assassination.*

932. **ELIZABETH—ELMORA**—352-3483. *"Crocodile" Dundee.*

933. **LINDEN—QUAD**—925-9787. #1—*Wanted Dead or Alive; Lady and the Tramp.* #2—*Assassination; An American Tail.* #3—*The Morning After.* #4—*Brighton Beach Memoirs; Three Amigos.*

934. **UNION—FIVE POINTS**—964-3466. #1—*The Color Purple.* #2—*Little Shop of Horrors.*

935. **UNION—LOST PICTURE SHOW**—964-4497. *Star Trek IV; An American Tail.*

936. **UNION—RKO**—686-4373. #1—*The Golden Child.* #2—*Critical Condition.*

937. **WESTFIELD—RIALTO**—232-1288. #1—Thru 1/22: *Wisdom.* #2—*The Morning After.* #3—*Touch and Go.*

938. **WESTFIELD—TWIN**—654-4720. #1—*The Bedroom Window.* #2—Thru 1/22: *The Color Purple.* #3—*"Crocodile" Dundee.*

Bergen County

950. **BERGENFIELD—TWIN**—385-1600. #1—*Critical Condition.* #2—Thru 1/22: *The Color Purple.*

951. **CLOSTER—CLOSTER**—768-8800. *The Bedroom Window.*

952. **EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*The Golden Child.* #2—*Touch and Go.* #3—*Critical Condition.* #4—*Brighton Beach Memoirs.*

953. **EMERSON—TOWN**—261-1000. #1—*Star Trek IV.* #2—*Critical Condition.*

954. **FAIR LAWN—HYWAY**—796-1717. #1—Thru 1/22: *The Kindred; Lady and the Tramp.* Beg. 1/23: *Jocks.* #2—*"Crocodile" Dundee.*

955. **FAIRVIEW—TWIN**—941-2424. #1—*The Kindred.* #2—*Wanted Dead or Alive.*

956. **FORT LEE—LINWOOD**—944-6900. #1—*Little Shop of Horrors.* #2—*The Morning After.*

957. **FORT LEE—SHARON**—224-0202. *The Bedroom Window.*

958. **OAKLAND—TWIN**—337-4478. #1—*Little Shop of Horrors.* #2—*The Color Purple.*

959. **PARAMUS—CINEMA 35**—845-5070. Thru 1/22: *The Kindred.* Beg. 1/23: *Jocks.*

960. **PARAMUS—DRIVE-IN**—368-1440. 1/23-25: *Three Amigos; Back to School.*

961. **PARAMUS—RKO BERGEN MALL**—845-4449. *The Mosquito Coast.*

962. **PARAMUS—RKO ROUTE 4**—487-7909. #1—*Platoon.* #2—Thru 1/22: *Assassination; Wired to Kill.* #3—*Crimes of the Heart; No Mercy.* #4—*The Mission.* #5—*Critical Condition.* #6—*Star Trek IV.* #7—*The Golden Child.* #8—*The Morning After.* #9—*Brighton Beach Memoirs.* #10—*Little Shop of Horrors.*

963. **PARAMUS—RKO ROUTE 17**—843-3830. #1—*Touch and Go.* #2—*Wanted Dead or Alive.* #3—*The Color Purple.*

964. **RAMSEY—CINEMA**—825-2090. *"Crocodile" Dundee; Lady and the Tramp.*

965. **RAMSEY—INTERSTATE**—327-0153. Program unavailable.

966. **RIDGEFIELD PARK—RIALTO**—641-0617. Thru 1/22: *"Crocodile" Dundee; The Color of Money; Song of the South.*

967. **RIDGEWOOD—RKO WARNER**—444-1234. #1—*Critical Condition.* #2—*The Morning After.* #3—*The Golden Child.* #4—*The Bedroom Window.*

968. **RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru 1/22: *Brighton Beach Memoirs; Lady and the Tramp.* #2—*"Crocodile" Dundee.*

969. **TEANECK—MOVIE CITY**—836-3334. #1—*The Bedroom Window.* #2—*Lady and the Tramp.* #3—*An American Tail.* #4—*"Crocodile" Dundee.* #5—*Heartbreak Ridge.*

970. **WASHINGTON TOWNSHIP—CINEMA**—666-2221. #1—*The Color Purple.* #2—*"Crocodile" Dundee.* #3—*An American Tail.*

971. **WESTWOOD—PASCACK**—664-3200. #1—*Little Shop of Horrors.* #2—*The Bedroom Window.* #3—Thru 1/22: *Assassination; Lady and the Tramp.* #4—*The Morning After.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

EL AMOR BRUJO—(1 hr. 40 min.; 1986) In Spanish, Eng. subtitles. The third collaboration of director Carlos Saura and choreographer-dancer Antonio Gades (*Blood Wedding* and *Carmen* were the other two) is a story of love, ghosts, and rituals set to the music of Manuel de Falla. PG. **82**

ASSASSINATION—(1 hr. 28 min.; 1986) Charles Bronson stars as a Secret Service agent assigned to protect the First Lady when it appears she may be the target of assassins. With Jill Ireland. Screenplay by Richard Sale. Dir. Peter Hunt. PG-13. **39, 52, 68, 69, 88, 91, 100, 101, 106, 107, 112, 113, 200, 205, 208, 213, 216, 218, 219, 221, 222, 300, 302, 304, 313, 314, 317, 319, 400, 503, 504, 505, 514, 518, 530, 532, 600, 606, 608, 611, 626, 706, 708, 723, 724, 754, 803, 810, 815, 900, 902, 931, 933, 962, 971**

THE BEDROOM WINDOW—(1 hr. 51 min.; 1987) A young man having an affair with his boss's wife is accused of murder. With Steve Guttenberg, Elizabeth McGovern, and Isabelle Huppert. Screenplay by Curtis Hanson, based on the novel *The Witnesses,* by Anne Holden. Dir. Hanson. R. **20, 39, 60, 65, 85, 107, 110, 112, 113, 200, 204, 215, 300, 302, 304, 313, 314, 316, 500, 503, 509, 514, 518, 523, 530, 602, 606, 608, 611, 612, 613, 622, 626, 635, 706, 708, 709, 714, 724, 761, 802, 817, 903, 916, 919, 920, 938, 951, 957, 967, 969, 971**

BETTY BLUE—(2 hr.; 1986) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, has broadly spaced teeth, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. She plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg, a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg (Jean-Hugues Anglades), awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty goes crazy, but it's the fault of an uptight society. The movie embraces all the good, free, generous pleasures, yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **55**

★ **BLUE VELVET**—(2 hr.; 1986) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33, 507, 531, 700**

BRIGHTON BEACH MEMOIRS—(1 hr. 55 min.; 1986) The best of Neil Simon's plays to have been adapted to the movies so far. As all the theater critics pointed out when the play hit Broadway in 1983, Simon is moving toward a drama of character and situation. Alas, he doesn't go far enough. This memory of Depression-era life among the Brooklyn Jews is too soft. The autobiographical hero—fifteen-year-old Eugene Morris Jerome (Jonathan Silverman)—is presented as a sex maniac, but of course he's a sweet kid who wouldn't disturb his mama's sense of how the world should work. No one in *Brighton Beach* is even tempted to do anything bad. The characters think they are bad, but they are entirely mistaken about themselves. Unintentionally, the movie is about feeling you're bad when you're not. That may be a subject for comedy, but it's one that could be handled successfully only by a much tougher and more ironic mind than Neil Simon's (Philip Roth has done it in his books). With Blythe Danner, Judith Ivey, Bob Dishy, and Brian Drillinger. Dir. Gene Saks. (Jan. 19, 1987) PG-13. **7, 64, 80, 111, 200, 201, 205, 211, 214, 216, 304, 308, 312, 314, 318, 404, 504, 505, 509, 512, 515, 519, 523, 525, 610, 616, 637, 638, 700, 705, 713, 715, 716, 718, 754, 755, 800, 819, 916, 917, 931, 933, 952, 962, 968**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **47, 201, 812**

★ **THE COLOR OF MONEY**—(1 hr. 57 min.; 1986) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross.* The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie gives up hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. (Oct. 27, 1986) R. **36, 43, 501, 511, 515, 605, 625, 627, 966**

THE COLOR PURPLE—(2 hr. 35 min.; 1985) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine (Whoopi Goldberg) is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. The movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* With Danny Glover, Margaret Avery, and Oprah Winfrey. (Jan. 13, 1986) PG-13. **7, 35, 68, 89, 110, 113, 200, 218, 221, 222, 302, 304, 311, 314, 510, 518, 523, 530, 606, 622, 626, 628, 632, 705, 706, 715, 801, 805, 902, 918, 919, 934, 938, 950, 958, 963, 970**

COMIC MAGAZINE—(1 hr. 53 min.; 1985) In Japanese, Eng. subtitles. A satirical look at sensational journalism and the Japanese public's demand for ever more lurid scandals. Based on actual news stories. With Yuya Uchida. Dir. Yojiro Takita. **81**

CRIMES OF THE HEART—(1 hr. 45 min.; 1986) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to themselves and to others without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her unappealing husband and then makes lemonade. (Dec. 15, 1986) PG-13. **10, 24, 33, 52, 85, 221, 304, 310, 509, 512, 516, 530, 608, 612, 702, 706, 724, 753, 808, 904, 920, 962**

CRITICAL CONDITION—(1 hr. 40 min.; 1987) Richard Pryor stars as a small-time con artist who, having pleaded insanity to avoid prison, ends up in a New York hospital mental ward and is mistakenly identified as an emergency-room doctor. With Rachel Ticotin, Rubén Blades, Joe Mantegna, Sylvia Miles, and Joe Dallesandro. Screenplay by Denis Hamill and John Hamill. Dir. Michael Apted. R. **25, 32, 67, 88, 89, 100, 101, 103, 104, 109, 113, 202, 205, 210, 211, 213, 216, 218, 219, 220, 300, 304, 307, 313, 318, 322, 401, 506, 509, 510, 512, 518, 520, 530, 532, 601, 606, 608, 611, 613, 616, 618, 622, 626, 635, 638, 701, 705, 706, 711, 715, 717, 723, 759, 762, 803, 810, 815, 818, 900, 901, 903, 911, 914, 915, 936, 950, 952, 953, 962, 967**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **4, 36, 200, 222, 309, 320, 500, 511, 513, 515, 520, 521, 522, 533, 606, 624, 625, 626, 637, 702, 703, 709, 710, 725, 763, 814, 903, 917, 930, 932, 938, 954, 964, 966, 968, 969, 970**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically. They're just comparing notes, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is like showing off; it's racy, but it feels completely inauthentic. (Nov. 24, 1986) R. **50**

DEFENSE OF THE REALM—(1 hr. 36 min.; 1985) A British thriller about two journalists who become involved in a political scandal. With Gabriel Byrne, Greta Scacchi, Denholm Elliott, and Ian Bannen. Screenplay by Martin Stellman. Dir. David Drury. PG. **55**

★ **DOWN BY LAW**—(1 hr. 47 min.; 1986) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 631**

THE FRINGE DWELLERS—(1 hr. 38 min.; 1986) An ambitious aboriginal woman in contemporary Australia dreams of a life in the city, away from the impoverished, oppressed rural community of aborigines where her family lives. With Kristina Nehm. Screenplay by Bruce Beresford, based on the novel by Nene Gare. Dir. Beresford. R. **53**

THE GOLDEN CHILD—(1 hr. 34 min.; 1986) A dog. The plot, frenetic yet dramatically inert, combines Indiana Jones riffs and what feels like an infuriatingly skewed acid romp from about 1967. Eddie Murphy has triumphed as the complete urban man who can talk his way into and out of any situation, but here he is running all over psychedelic sets and all over central Asia, and the talk, when it comes . . . well, it was one thing when he was flummoxing pretentious headwaiters in Los Angeles, but it's another when he's doing it to bald, saffron-robed holy men. *The Golden Child* is full of mumbo jumbo, and the gibberish doesn't become any less oppressive when kindled by Murphy's laughter. The climax features a hissing special-effects devil from the George Lucas factory. We've seen him before, and when he blows up, you don't feel a tremor. (Jan. 5, 1987) PG-13. **32, 67, 85, 89, 100, 101, 109, 113, 201, 210, 212, 213, 214, 216, 218, 219, 305, 307, 315, 322, 401, 505, 509, 512, 513, 518, 525, 530, 601, 606, 608, 611, 618, 622, 626, 632, 636, 637, 706, 711, 718, 723, 725, 755, 759, 803, 816, 818, 820, 901, 904, 911, 921, 936, 952, 962, 967**

THE HOUR OF THE STAR—(1 hr. 36 min.; 1985) In Portuguese, Eng. subtitles. The story of a poor and barely literate working girl in São Paulo who escapes her unhappy life with fantasy. Based on the novel by Clarice Lispector. Screenplay by Suzana Amaral and Alfredo Oroz. Dir. Amaral. **1**

★ **LITTLE SHOP OF HORRORS**—(1 hr. 33 min.; 1986) Consistently entertaining, this horror movie–cum–musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a pasty-faced masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero Seymour. Featuring three Motown-style chorines who mockingly slink in and out of the frame singing and dancing—and bridging the different moods. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (Jan. 12, 1987) PG-13. **21, 33, 61, 85, 101, 111, 112, 113, 209, 210, 211, 215, 216, 220, 300, 301, 313, 316, 319, 405, 503, 505, 506, 518, 523, 524, 527, 530, 603, 606, 608, 611, 617, 626, 628, 632, 634, 635, 639, 705, 706, 707, 709, 713, 723, 724, 752, 756, 801, 809, 816, 818, 819, 902, 903, 921, 934, 956, 958, 962, 971**

★ **MARLENE**—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (Nov. 24, 1986) **54**

★ **MEN . . .**—(1 hr. 36 min.; 1985) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Oschsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **4, 81**

MENAGE—(1 hr. 24 min.; 1986) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. For a while, though, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **11, 82**

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In eighteenth-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. The movie shows an oddly blinkered moral awareness, never considering, for instance, that "civilizing" the Guarani might have been the original betrayal. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (Nov. 10, 1986) PG. **7, 49, 87, 505, 528, 530, 608, 706, 719, 808, 819, 903, 962**

THE MORNING AFTER—(1 hr. 43 min.; 1986) Jane Fonda, rediscovering her sense of humor—and her talent—is Alex, an alcoholic ex-actress (once groomed to be "the new Vera Miles") who drinks so heavily that she can't remember what happened when she wakes up one morning next to a corpse. She isn't sure whether she killed the guy herself or was set up by some malevolent outside party. Fonda makes Alex a smart, funny woman who sees herself drowning and mocks herself as she's going under. She's saved by an ex-cop from Bakersfield gone to seed (Jeff Bridges), a stolid, imperturbable man who's supposed to grow more impressive the longer you know him. But Bridges's performance doesn't work; you tune out waiting for the light bulb to go on, and you're sure that Alex would, too (rather than fall in love with him, as she does). Director Sidney Lumet doesn't really know how to shoot for suspense, and the thriller side of the script is so conventional, when Raul Julia shows up as Alex's charming-sinister husband, you know all too well how the mystery is going to end. (Jan. 5, 1987) R. **5, 22, 30, 48, 66, 84, 107, 111, 113, 204, 215, 220, 300, 302, 304, 308, 310, 314, 404, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 606, 608, 610, 611, 612, 616, 618, 619, 622, 626, 639, 706, 708, 709, 721, 723, 724, 756, 760, 762, 801, 806, 808, 821, 903, 912, 921, 933, 937, 956, 962, 967, 971**

THE MOSQUITO COAST—(1 hr. 36 min.; 1986) A depressing folly about an American genius-crank, the inventor Allie Fox (Harrison Ford), who becomes disgusted with American decadence and waste and takes his family off to the jungles of Central America in search of purity and renewal. In the leafy green depths, he is happy; he invents and builds, dominating the Indians, who are mesmerized by him. And the terrible thing is that novelist Paul Theroux, who made Allie up, and screenwriter Paul Schrader and director Peter Weir, who put him into a movie, think that his quest is stirring and exciting and that his failure is tragic. As they depict him, Allie is a fool and a loudmouth, a messiah in search of followers. But they don't put anyone with strength up against him, and after a while, you simply grow tired of his megalomaniacal excesses. Peter Weir's direction lacks the dreamy meditative rapport with landscape that he brought to *Witness*, his earlier collaboration with Harrison Ford. Co-starring Helen Mirren (wasted as Allie's adoring wife), River Phoenix, and André Gregory. (Dec. 1, 1986) PG. **10, 33, 45, 113, 221, 311, 316, 318, 509, 530, 606, 612, 628, 706, 722, 754, 807, 961**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. A comedy, directed by Jiri Menzel (*Closely Watched Trains*), about a Czech village and its many eccentric inhabitants. Screenplay by Zdenek Sverak. PG. **63**

NATIVE SON—(1 hr. 52 min.; 1986) An adaptation (by Richard Wesley) of Richard Wright's 1940 novel about a black chauffeur who murders the daughter of a Chicago real-estate magnate. With Oprah Winfrey, Elizabeth McGovern, Matt Dillon, Geraldine Page, Carroll Baker, and Victor Love. Dir. Jerrold Freedman. PG. **36, 101, 113, 217, 221, 529, 918**

NO MERCY—(1 hr. 47 min.; 1986) In this crime thriller, director Richard Pearce (*Heartland*) places the camera low, first in the Chicago gutters and then in the stinking flotsam-rich bayous and rivers around New Orleans; he rips bellies, chases cars, burns houses, and in general carries on like the poor man's Billy Friedkin. This is a violent, crude, occasionally diverting (might as well admit it) genre entertainment, with shotgun blasts, cretinous swamp killers, and a vile super-villain (Jeroen Krabbé). Kim Basinger plays a masochistic blonde who "belongs" to this Mr. Big, and snarly Richard Gere is the tough Chicago cop who tries to liberate her while avenging his murdered partner. Basinger is gorgeous but, as always, rather dim and extremely damp, with strands of wet hair plastered to her forehead and swampland moisture rising from her magnificent skin. Written by James Carabatsos. (Jan. 5, 1987) R. **38, 60, 220, 505, 529, 609, 610, 626, 702, 962**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen), a genteel rebel who wants an authentic life and volunteers for the Army in 1967. At first, facing some North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the skeptical, humane Sergeant Elias; also featuring Keith David, Kevin Dillon, and John C. McGinley. (Dec. 15, 1986) R. **25, 31, 62, 85, 512, 530, 608, 636, 723, 754, 807, 819, 904, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 309**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. (Oct. 13, 1986) R. **51, 87**

SCENE OF THE CRIME—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Catherine Deneuve stars in this romantic thriller about a divorced mother living in a small town who meets a dangerous fugitive. With Nicholas Giraudi, Wadeck Stanczak, Victor Lanoux, and Danielle Darrieux. Dir. André Téchiné. **81**

★ **SID & NANCY**—(1 hr. 51 min.; 1986) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. The puke, the needles, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **11, 46,** New Community Cinema (**Museums, Societies, Etc.**), **526**

★ **STAR TREK IV: THE VOYAGE HOME**—(1 hr. 59 min.; 1986) The most enjoyable of all the *Star Trek* incarnations, though the Trekkies probably won't agree. It moves along smartly, in defiance of the material's usual cardboard-and-mucilage approach to drama. The Earth is being destroyed by an alien probe, apparently because man has hunted into extinction the humpback whale, the species that the aliens conversed with millions of years ago on an earlier visit. The crew of the USS *Enterprise* journeys back to a time when the whales were still around—1986—in order to bring some of them back to the twenty-third century. Landing in San Francisco, the time travelers mesh oddly with the city. Spock looks like a California cultist, but Kirk, being so straight and out of it, has a hard time communicating. Many good, though easy, jokes. Featuring Catherine Hicks as a save-the-whaler. With William Shatner, Leonard Nimoy, the ineffable DeForest Kelley, etc. Dir. Nimoy. (Dec. 8, 1986) PG. **25, 34, 62, 85, 103, 113, 210, 212, 214, 217, 301, 305, 402, 405, 501, 505, 511, 512, 516, 517, 521, 522, 530, 603, 606, 608, 616, 626, 629, 636, 637, 638, 706, 715, 717, 721, 722, 725, 757, 802, 805, 809, 811, 817, 900, 904, 905, 906, 917, 919, 935, 953, 962**

SWEET COUNTRY—(2 hr. 30 min.; 1987) The story of two families (American and Chilean) living in Chile during the aftermath of Allende's assassination in 1973. With Jane Alexander, Jean-Pierre Aumont, John Cullum, Carole Laure, Franco Nero, Irene Papas, and Randy Quaid. Screenplay by Michael Cacoyannis, based on the novel by Caroline Richards. Dir. Cacoyannis. R. **55**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late nineteenth century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety. Cavalier places the camera right in front of the action, posing everything against the kind of pulsing grayish background that Manet used for some of his boldest paintings. There are no voluminous folds of drapery to get lost in—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. Mouchet brings an impish flirtatiousness to the role. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (Jan. 12, 1987) **81**

TOUCH AND GO—(1 hr. 41 min.; 1986) A romantic comedy about a hockey superstar who captures an eleven-year-old member of a street gang who has mugged him and then becomes attracted to the boy's mother. With Michael Keaton, Maria Conchita Alonso, and Ajay Naidu. Written by Alan Ormsby, Harry Colomby, and Bob Sand. Dir. Robert Mandel. R. **33, 53, 88, 107, 200, 215, 307, 310, 315, 317, 403, 504, 506, 514, 518, 527, 600, 611, 612, 622, 626, 703, 709, 722, 724, 754, 800, 816, 903, 920, 937, 952, 963**

WANTED DEAD OR ALIVE—(1 hr. 44 min.; 1987) Rutger Hauer stars as a bounty hunter, the great-grandson of the character Steve McQueen played in the fifties television adventure series of the same title. With Gene Simmons and Robert Guillaume. Dir. Gary Sherman. R. **3, 20, 30, 88, 89, 90, 91, 104, 105, 106, 108, 109, 110, 113, 202, 208, 210, 213, 216, 218, 219, 221, 317, 320, 400, 504, 508, 526, 530, 532, 601, 606, 608, 610, 626, 706, 712, 715, 764, 902, 903, 910, 933, 955, 963**

REVIVALS

THE BAND WAGON—(1 hr. 52 min.; 1953) A well-dressed dummy named Cyd Charisse is the nominal heroine, but the real stars of this Technicolor backstage musical are the two most elegant men of the century, Fred Astaire and the English matinee idol Jack Buchanan. Nanette Fabray provides the pep and Oscar Levant the hypochondria. The marvelous Dietz and Schwartz score includes "Dancing in the Dark," "I Love Louisa," "That's Entertainment," and "Triplets," with Fabray, Astaire, and Buchanan in baby clothes. Dir. Vincente Minnelli. **83**

DESPAIR—(1 hr. 59 min.; 1979) Vladimir Nabokov's brilliant early comedy about a man who commits the perfect crime has been turned into a conventionally mannered and convoluted European art film, adapted by Tom Stoppard and directed by Rainer Werner Fassbinder. Starring Dirk Bogarde, who gives the same anguished, self-mocking performance he's been giving for years. **2**

HIS GIRL FRIDAY—(1 hr. 32 min.; 1940) Howard Hawks's version of the famous Hecht-MacArthur play *The Front Page*, which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. **83**

LADY AND THE TRAMP—(1 hr. 15 min.; 1955) The classic animated feature from Walt Disney about an elegant cocker spaniel and her romance with a free-spirited mongrel. Peggy Lee supplied the voice for four characters, co-wrote five songs, and sang three. Dir. Hamilton Luske, Clyde Geronimi, and Wilfred Jackson. G. **20, 38, 40, 88, 110, 200, 205, 300, 307, 311, 314, 400, 504, 505, 533, 610, 622, 625, 626, 700, 715, 722, 812, 900, 918, 930, 933, 954, 964, 968, 969, 971**

LOOKING FOR MR. GOODBAR—(2 hr. 15 min.; 1977) Richard Brooks's grisly, dubiously sociosexual thriller, based on Judith Rossner's book about a young Catholic teacher (played by Diane Keaton) and the men she meets at singles' bars (Richard Gere, William Atherton, Tom Berenger). The combination of Brooks's obviousness and Keaton's instinctual delicacy produces an effective chemistry. **2**

THE MAGIC FLUTE—(2 hr. 14 min.; 1975) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that the filmmaker should have taken more frequent holidays from anxiety, despair, and God. Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. **86**

THE NIGHT OF THE SHOOTING STARS—(1 hr. 46 min.; 1982) In Italian, Eng. subtitles. A magnificent Paolo and Vittorio Taviani film about the people of a small Tuscan town in the last days of World War II. The Tavianis have an abrupt, harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. At the end, the anecdotal story comes together in a battle between partisans and Fascists in a wheat field, an astounding sequence that ranks with the greatest in modern movie history. **86**

THE PETRIFIED FOREST—(1 hr. 23 min.; 1936) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert E. Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. **8**

SWEPT AWAY BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST—(1 hr. 56 min.; 1974) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked on a desert island. He becomes the despot and she the slave who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty, often gripping film. With Mariangela Melato and Giancarlo Giannini. **9**

TAXI DRIVER—(1 hr. 54 min.; 1976) A maladjusted loner (Robert De Niro), driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a prepubescent hooker. **2**

TOPPER—(1 hr. 37 min.; 1937) Cary Grant and Constance Bennett play lighthearted ghosts who plague a hapless Roland Young in this witty adaptation of a Thorne Smith novel. It was good enough to inspire two lesser sequels and a TV series. Dir. Norman Z. McLeod. **83**

TOUCH OF EVIL—(Uncut: 1 hr. 48 min.; 1958) One of Orson Welles's greatest films. Welles plays a corrupt border-town police chief, Charlton Heston a Mexican narcotics investigator; these two plus Janet Leigh, Marlene Dietrich, Akim Tamiroff, Joseph Calleia, and a variety of others sneak around and drop insinuations about one another in a wonderfully complicated and suggestive plot that successfully challenges conventional notions of good and evil. Welles's direction is endlessly fascinating. **8**

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BROADWAY

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill,** 230 W. 49th St. (246-0220). 2 hr. 35 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., $25 to $35; Wed. at 2 p.m., $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. Major credit cards.

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2, Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats are $10 each performance. Better get there early. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on the Wednesday matinees at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Danny Aiello, and Faye Grant. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in a one-man show. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $15 to $28.50. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr.

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking), by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $47.50; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 2 p.m., 7, and 9:30 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison,** 240 W. 47th St. (302-2302). 2 hr. Credit cards. ● ● **IRLS**

SOCIAL SECURITY—Cliff Gorman and Maureen Anderman (Marilu Henner will replace her from 2/10) star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. With Stefan Schnabel, Doris Belack, Caroline Aaron, Robert Dorfman. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

STEPPING OUT—Richard Harris's comedy about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. With Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, Victoria Boothby. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $22.50 to $40. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards.

SWEET CHARITY—Ann Reinking stars in a revival of the musical by Neil Simon, Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 to $47.50; Wed. at 2 p.m., $30 to $45. (On 2/17 at 8 p.m., there'll be a sign-interpreted performance.) **Minskoff,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during the course of a recent hot summer; directed by John Tillinger. The other two in the cast are John K. Linton and Barry Tubb. Mon. thru Thurs. at 8 p.m., $30 to $38, Fri. and Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., $27.50 to $32.50, Sun. at 3 p.m., $27.50 to $32.50. **Music Box Theatre,** 239 West 45th Street (239-6200). 2 hr. All major credit cards.

YOU NEVER CAN TELL—The Circle in the Square Repertory Company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter. Featured in the cast are Uta Hagen, John Cullum (John David's father), Stefan Gierasch, Victor Garber, John David Cullum (the son—got it?), Susan Diol, Lise Hilboldt, Gordon Sterne, Richard Backus, and Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $30; Sat. at 8 p.m.; $33; thru 1/25. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic; John Blaylock plays his son, and Richard Waring a Shakespearean actor; the action takes place in a seedy, but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $12.50 thru $16. **Royal Court Theatre,** 301 West 55th Street (956-3500).

BETWEEN TIME AND TIMBUCKTOO—A comedy by Kurt Vonnegut, Jr., in which the winner (Perry Pirkkanen) of a blast-off contest is catapulted into a time/space warp; directed by Warren Manzi. With 21 actors and four dancers. Thurs. thru Sun. at 8 p.m.; 8; from 1/22. **Courtyard Playhouse,** 39 Grove Street (279-4200).

BLOODY POETRY—Howard Brenton's story of Percy Bysshe Shelley and Lord Byron, Shelley's wife and her

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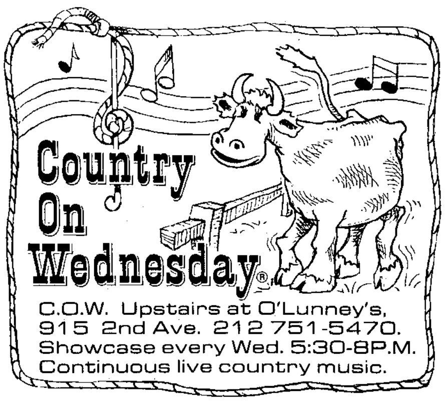

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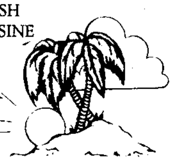

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sister, who come together for a short time far from England. Featured in the cast are Daniel Gerroll, Thomas Gibson, Laila Robins, and Jayne Atkinson; directed by Lynne Meadow. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 1/25; $22 for Sun., and $27 for all other performances. **City Center Theatre,** 131 West 55th Street (246-8989).

THE COLORED MUSEUM—George C. Wolfe's satire examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. The best numbers in this sophisticated, satirical, seriously funny show are highly polished and mordant. With Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25; thru 2/1. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Kristoffer Tabori, Nathan Lane, Lisa Eichhorn (replacing Judy Geeson thru 3/8), Dylan Baker, Peter Friedman, and Michael Countryman. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $23 to $30; thru 3/1. **Promenade Theatre,** Broadway and 76th Street (580-1313).

DANGER: MEMORY—A double bill of Arthur Miller plays: Kenneth McMillan, James Tolkan, and Karron Graves star in *Clara,* which focuses on a man's coming to terms with his daughter's murder. Geraldine Fitzgerald and Mason Adams star in *I Can't Remember Anything,* which is about two old people. From 1/23. **Mitzi E. Newhouse Theater,** 150 West 65th Street (339-6200).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Characters include a disagreeably pious mother, a caring but prudish wife, a minister who becomes a man of action, and a blackguard who does devilish good. With Danny Cogliano, Alan Thurston, Patrick Hanratty, and Pauline Walsh. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/25. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

DOWN AN ALLEY FILLED WITH CATS—Australia's "Best Play of 1983," by Warwick Moss, a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. The stars are Stewart Finlay-McLennan and Theo Barnes. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $12. **Quaigh Theatre,** 108 West 43rd Street (279-4200).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE FLOWERING PEACH—Norman Kruger stars in Clifford Odets's play with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. Also featured in the cast are Zipora Spaisman, I. W. Firestone, Miriam Gordon, Paula Newman, Paula Teitelbaum, Daniel Chiel, Richard Silver, and Sarit Gervai. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; $12 to $16; thru 1/25. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Eric Booth, Rita Jenrette, Celeste Mancinelli, Debra Jo Rupp, and Mary Portser. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $18. (Beginning 1/21, performances move upstairs to the larger theater, same address. Schedules will be Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $8.) **American Place Theatre,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; artfully directed by Allen Belknap. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 6 p.m.; $26 and $27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394). ●

LILY DALE—Mary Stuart Masterson stars in Horton Foote's drama about an estranged brother and sister who meet again after many years. With Greg Zittel, Don Bloomfield, Jane Welch, Julie Heberlein, Johnny Kline, and Cullen Johnson. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3; Wed. at 2. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

A MAN FOR ALL SEASONS—Philip Bosco has the title role in Robert Bolt's drama about Sir Thomas More, and a battle between man, the church, and the state. Featured in the cast are Charles Keating, Maria Tucci, Diane Venora, Ron Randell, Robert Stattel, J. Kenneth Campbell, George Guidall, Patrick O'Connell, and Campbell Scott. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27. **Roundabout Theatre,** 100 E. 17th St.(420-1883).

MOMS—Clarice Taylor stars in Alice Childress's play with music about the legendary comedienne Moms Mabley (1894–1975); directed by Walter Dallas, choreography by Edward Love. Featured in the cast are Epatha Merkerson and Grenoldo Frazier. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $13 to $16; from 2/4. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

MY GENE—Barbara Gelb's play stars Colleen Dewhurst as Carlotta Monterey, who relives her life with her famous and difficult husband, Eugene O'Neill, as she faces days in a mental institution; directed by Andre Ernotte. Tues. thru Sat. at 8 p.m., Sun. at 7 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/Martinson Theatre,** 425 Lafayette Street (598-7150).

NORTH SHORE FISH—Israel Horovitz's play takes us into the lives of the workers in a frozen-fish processing plant soon to go out of business; directed by Stephen Zuckerman. With Elizabeth Kemp, Wendie Malick, Margaret Whitton, Jon Pankow, Laura San Giacomo, Michelle Faith, Cordelia Richards, Mary Klug, and Thomas Waites. Wed. thru Fri. at 8 p.m., Sat. at 5 and 9 p.m., Sun. at 3 and 7 p.m.; $13 and $16. **WPA Theatre,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. With Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $30. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

THE RISE OF DAVID LEVINSKY—A musical with book and lyrics by Isaiah Sheffer, and music by Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. Featured in the cast are Larry Kert, Avi Hoffman, Bruce Adler, Arthur Howard, W. M. Hunt, Jean Kauffman, Jack Kenny, Rende Rae Norman, David Vosburgh, Larry Raiken, Judith Cohen, Lynne Wintersteller, and Eleanor Reissa. Wed. thru Fri. at 8 p.m., Sat. at 5 and 8:30 p.m., Sun. at 2 and 6:30 p.m., Wed. at 2 p.m.; $24.50 and $27.50. Call theater for specifics. **John Houseman Theatre,** 450 West 42nd Street (967-9077).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Mon.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7 (Thurs. is dark); $18–$24. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With the author and Becky London. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

WHISPERS—Crispin Larangeira's story of a man and woman, exiled in Siberia, who find each other and rediscover their lives; directed by Nancy Gabor. Featured in the cast are Joan MacIntosh and Stephen Rowe. Wed. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $12 to $14. **Open Space Theater**, 224 Waverly Place (279-4200).

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town all wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $33; thru 2/15. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—*Panache!,* Ron Mark's story of a 68-year-old actor who finally gets a chance to play Cyrano de Bergerac; directed by Stanley Brechner. Featured in the cast are Rebecca Schull, Yusef Bulos, Ann Sachs, Sol Frieder, Richard Haversham, Steve Gilborn, and Sam Gray. Tues. thru Thurs. and Sat. at 8 p.m., Sun at 2 and 7 p.m.; $18.50. **92nd Street Y,** 1395 Lexington Ave. (427-6000).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory: *Edwin Booth, An American Tragedian,* by Anthony Urgo; 1/21. Brecht and Weill's *Happy End;* 1/22, 24, 30. Christopher Marlowe's *Massacre at Paris;* 1/23, 29, 31. Thurs. thru Sun. at 8; $10. **Theater 22,** 54 West 22nd Street (279-9321).

CAB THEATRE COMPANY—*Women at the Wheel,* a program of one-act comedies: Jason Milligan's *The Prettiest Girl in Lafayette County;* Richard Strand's *Can You Hear Me, Mr. Szczepanski?;* Bruce T. Paddock's *Manhattan Sundae.* Thurs. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $10; thru 1/25. **Our Studios Theatre,** 622 Broadway (586-7920).

CHICAGO CITY LIMITS—*Taking Liberties,* an improvisational revue with audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—*The Musical Comedy Murders of 1940,* John Bishop's witty whodunnit, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, and Kelly Connell. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26; thru 2/1. **Theater,** 99 Seventh Avenue South (924-7100).

CITY REPERTORY THEATRE—*A Woman's Place,* a theater piece with music, conceived by Susan Riskin as a tribute to women, past and present, and directed by Robert Crest. Wed. thru Sun. at 8 p.m.; $8; 1/28 thru 2/8. **Women's Interart Center Annex,** center floor, 552 West 53rd Street (477-0984).

EQUITY LIBRARY THEATRE—*Take Me Along,* with music and lyrics by Bob Merril, book by Joseph Stein, and Robert Russell; based on Eugene O'Neill's *Ah, Wilderness*, a nostalgic musical of family life in 1910. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m., thru 2/1. **Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—Seret Scott's play, *Pardon/Permission,* directed by the author, is about three people who have gone too far and loved too much. Thurs. thru Sun. at 8 p.m.; $8; 1/22 thru 2/8. **Cuando Building,** 9 Second Avenue (477-2522).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires*, drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater,** 79 East 4th Street. Closed.

IRISH ARTS CENTER—Gregory Teer's *The Tunnel* explores the frustrations of IRA prisoners in an internment camp; directed by Jim Sheridan. Featured in the cast are Ciaran Reilly, Jim Sheridan, Liam Clarke, Nye Heron, Frank McCourt, and Don Creedon. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 and $15. **Theater,** 553 West 51st Street (757-3318).

JEAN COCTEAU REPERTOIRE—John Webster's *The Duchess of Malfi,* wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror; Anthony Naylor directs. John Steinbeck's *Of Mice and Men,* the American classic retold for the stage; directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $15; in repertory through 2/6 with *Duchess of Malfi.* From 1/29, Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy; in repertory thru 5/24. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Michael Golder's *The Square Root of Three,* revolves about the relationships of three generations of a family; directed by Steven Robman. Featured in the cast are Bonnie Gallup, Larry Block, Dominic Chianese, Brian Drillinger, and Sylvia Kauders. Tues., Wed., Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

LA MAMA ANNEX—Thru 3/1, Priscilla Smith and Keith David appear in *Fragments of a Greek Trilogy,* two evenings of theater based on the plays of Sophocles and Euripides; conceived, adapted, and directed by Andrei Serban, with music by Elizabeth Swados. (All three plays, *Medea, Electra,* and *The Trojan Women,* are performed in ancient Greek and also in Latin and unrecognizable languages—*how can you resist that!*) Call theater for performance schedules. **La Mama Annex,** 74A East Fourth Street (475-7710).

LA MAMA E.T.C.—Harvey Fierstein's *Safe Sex,* three one-acters, directed by Eric Concklin: *Manny and Jake,* featuring John Mulkeen and John Bolger; *Safe Sex,* featuring Harvey Fierstein and John Bolger, and *On Tidy Endings,* featuring Fierstein, Anne DeSalvo, Ricky Addison Reed, and Billie McBride. Wed. thru Sun. at 9 p.m.; $10; thru 2/1. **La Mama E.T.C.Theatre,** 74A East Fourth Street (475-7710).

MANSTAGE PROJECT—A company devoted to plays of the male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons; Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $10. In repertory with *Forbidden Trees,* by Serge Sirois, a French-Canadian play based on a Chicago mass-murderer; directed by Lester Malizia. Sun. thru Wed. at 8 p.m.; $8. **Shandol Theatre,** 137 West 22nd Street (243-9504).

NEGRO ENSEMBLE COMPANY—Gus Edwards's *Ramona,* set on an island in the Caribbean, centers on the love life of an uninhibited woman; directed by Douglas Turner Ward. Wed. at 3 and 8 p.m., Thurs. and Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. Negro Ensemble Production at **Theatre Four,** 424 West 55th Street (246-8545).

O'LAC REPERTORY ENSEMBLE—Safiya Henderson Holmes's *I'll Be Home Soon,* a futuristic prison drama that examines the lives of six confined women; directed by Randy Frazier. Featured in the cast are Cherron Hoye, Gail Tishcoff, Betty Vaughn, Ceal Coleman, Sharon Hope, Polly Pillsbury, Richard Mooney, Avis Barnes, and Marjorie Johnson. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; thru 1/25. **18th Street Playhouse,** 145 West 18th Street (783-2954).

PEARL THEATRE COMPANY—Richard Brinsley Sheridan's *The Rivals,* a comedy of manners with jealous lovers, disguised lovers, demurring lover, and of course, Mrs. Malaprop; directed by Shepard Sobel. With Joanne Camp, James Nugent, Frank Geraci, Rose Stockton, Michael Hill, Patrick Turner, Stuart Lerch, Joseph Warren, Anna Minot, and Robin Westphal. Thurs. thru Sat. at 8 p.m., Thurs. at noon; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

PUERTO RICAN TRAVELING THEATRE—Rene Aloma's *A Little Something To Ease the Pain,* drama concerned with the struggles of a Cuban family to retain their familial ties despite the political ideologies which threaten to split them; directed by Mario Ernesto Sanchez. In Spanish, Sat. and Sun. at 2:30 and 8 p.m.; in English, Wed. thru Fri. at 8 p.m.; $10; thru 2/22. **Theater**, 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,*

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and Alejandro Casona's *Prohibido Suicidarse en Primavera*. $12 for plays; and $16 to $18 for musicals. Thru February. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m., except on Sat., when it's at 7 and 10 p.m.; $20. **Ridiculous Theatrical Theatre,** One Sheridan Square (691-2271).

SOHO REPERTORY—David Lan's *Sergeant Ola and His Followers,* tale of the bizarre reaction of New Guinea natives to colonialism and their worship of Western consumer goods; directed by Tazewell Thompson. Thurs. thru Sat. at 8 p.m., Sun. at 4 p.m.; $10; 1/30 thru 2/21. SoHo Repertory at **Greenwich House,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abby and Veronica.* Phone theater for performance schedule. **13th Street Repertory,** 50 West 13th Street (675-6677).

TRIANGLE THEATRE COMPANY—*Faith Healer,* Brian Friel's *Rashomon*-like drama of a traveling healer who has plied his skill over Wales and Scotland; directed by Evan Yionoulis. Featured in the cast are George Taylor, Caitlin Hart, and Ian Trigger. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

WESTSIDE REPERTORY—Anton Chekhov's comedic drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; 2/6 thru 4/26; $9. **Theatre,** 252 West 81st Street (874-7290).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BETTER LIVING —James van Maanen's play tells about three divorced men and a single man living together under one roof; directed by Robin Swados. Featured in the cast are Richard Bowme, Charles Major, Tom Gerard, and Gordon MacDonald. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

BLUE IS FOR BOYS—Robert Patrick's romantic farce about love affairs in an all-gay college dorm. Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $10. **Corner Loft Theater,** 99 University Place (228-0056).

BROWN ALICE—Carroll's *Alice in Wonderland*, adapted by Marie Thomas, music by Dexter Allgood, choreography by Patrick Mathieu; about Alicia, a young Puerto Rican who discovers the enchantment of New York City. 1/24 and 1/31 at 2 and 7 p.m.; $7 (adults), $5 (kids and seniors). **Davis Hall Theatre,** 134th Street and Convent Avenue (690-6900).

THE DELUSION OF ANGELS—Don Rifkin's comedy-drama which envisions the romance of Emily Brontë's Heathcliff and Catherine in a modern academic setting; directed by Neile Weissman. Featured in the cast are James Selby, Richard Hughes, Michael Ornstein, and Kathryn Layng. 1/28 thru 2/14 (call for specifics); $6 to $8. **Actors Outlet Theatre,** 120 West 28th Street (645-0783).

DIAL M FOR MODEL—John Epperson's musical comedy–murder mystery is a look at the goings-on at a high-toned modeling agency; directed by Michael Nee. Featured in the cast are Janis Wikoff, Peter Kwaloff, Stephen Pell, Edgar Oliver, the author, and Mark Oates. Mon. and Tues. at 9 p.m.; $8; thru 1/20. **Pyramid Club Theater,** 101 Avenue A (777-0536).

THE DUMBWAITER—A revival of Harold Pinter's play about two hit men who wait in a strange room for an unknown victim; directed by John Copley-Quinn. Sun. thru Wed. at 7:30; thru 1/21; $8. **18th St.Theatre,** 145 West 18th Street (718-275-2750).

FAIR SEX—A play written and directed (and acted in) by Lynn Middleton, starring Sandra Phyllis and Wendi Franklin, tells of a prostitute, a battered wife, and a black poet who use psychodrama to rise above their past. $10. Call theater for specifics. **Any Place Theatre,** 303 East 44th Street (279-4200).

HARD WORK—A collaborative work examines the lives of many women and their strugges to transcend the roles in which society has placed them; directed by Daphne Greaves. Featured in the cast are Diane Shaker, James Adler, Maureen Nelligan, Alyssa Allyn, Joan Kane, and Karen Getiaburo. Mon. thru Fri. at 6:30 p.m.; $6; thru 1/30. **ATM,** 15 John Street, 4th floor (406-9102).

HOUSE ON MAYHEM STREET—An ensemble creation by Jerry Cofta, Lynn Pyle, Skeeter Greene, and Greg Langdon, taking place in a women's shelter in the Bronx; directed by Ted Hannan. Thurs.–Sat. at 8, Sun. at 3; $10–$8. By the Mass Transit Company at **ATA,** 314 West 54th Street (279-4200).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in San Francisco and tells of two gay men (Jay Corcoran and John Finch) whose relationships take place entirely on the telephone. Wed., Thurs., and Sun. at 8 p.m., Fri. and Sat. at 7:30 and 10 p.m.; $12 and $15. **Sanford Meisner Theatre,** 164 Eleventh Avenue (206-1764).

MARRY ME A LITTLE—A revival of Stephen Sondheim's 1980 musical, starring Liz Callaway and John Jellison; directed by Stephen Lloyd Helper. It's about two singles who find themselves alone on a Saturday night. Songs are taken from a variety of Sondheim musicals. Thru 2/7; $10. Phone for details. **York Theatre,** 2 East 90th Street (534-5366).

A MATTER OF CONSCIENCE—Veona Thomas's comedic drama, directed by Seret Scott, features Donna Smith, Wendi Franklin, Angeles Echols, and Richard Lemierise. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; 1/24 thru 2/22. **National Black Theatre,** 2033 Fifth Avenue (427-5615).

PARADYKES ALLEY—Lisa Kron's comedy with music about a woman's bowling team, set in the Bowling Alley of Life. Thurs. thru Sat. at 8 p.m.; thru 1/24; $5 and $6. **WOW,** 59 East 4th Street (460-8067).

A PUERTO CERRADO (NO EXIT)—Jean Paul Sartre's one-acter, directed by Angel Gil Orrios. Fri. and Sat. at 8 p.m., Sun. at 4; $8; thru 2/8 (in Spanish). **I.A.T.I. Theater,** 9 East 16th Street (242-9861).

ROUND AND ROUND THE GARDEN—A revival of Alan Ayckbourn's comedy in which he mixes three couples together and stirs them briskly; directed by Steven Keim. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $7; 1/22 thru 2/8. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

THE SEVEN DEADLY SINS—A re-telling of the classic as seen through the eyes of seven Hispanic-American playwrights: Lynne Alvarez, Migdalia Ruz, José Pelaez, Eduardo Machado, Ozzie Rodriguez, Julio Marzan, Michael Alasa. Fri. and Sat. at 8, Sun. at 3; $6; thru 2/1. **DUO Theatre,** 62 E. 4th St. (598-4320).

TOMATOES AND BEER—Randal Sivis's comedy about a man's unorthodox rebellion against betrayal; directed by John Calder III. Featured in the cast are Worth Howe, Jordan Trumbo, and Ron Nummi. Sat. and Mon. at 8 p.m., Sun. at 2 p.m.; $8; thru 1/26. **Main Street Theatre,** 540 Main Street, Roosevelt Island (371-6140).

22 CIGARETTES PAST 3—John DiCarlo's comedy, directed by Jon Tanner. Featured in the cast are Theresa Cornish, John Sumakis, and John DiCarlo. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; 2/5 thru 15. **NOHO Playhouse,** 2 Bond Street (289-6440).

THE UNEXPECTED GUEST—Agatha Christie's mystery, directed by Fred Fondre, features Stephen Broker, Robert Sterling, Michael Campbell, Ginette Molina, Tony Kish, Wiliam Hilkert, and Ruth Machler. Fri. and Sat. at 7 p.m., Sun. at 3 p.m., thru 2/1; $8. **Prometheus Theatre,** 239 East 5th Street (477-8689).

WE SHALL—A play by Karmyn Lott set in the days of the civil-rights movement and celebrating the first anniversary of Dr. Martin Luther King Jr. Day. Featured in the cast are Jeffrey Harmon, Jimmy Foster, Champagne Ellison, Al Jones, Timothy Murray, and Nicole Powell; directed by Anderson Johnson. Thurs. and Fri. at 8 p.m., Sat. at 2:30 and 8 p.m., Sun. at 3 p.m.; $8; 1/22 thru 2/8. **Theatre Guinevere,** 15 West 28th Street (279-1980).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

KATE AUGENBLICK/LOREN MUNK—Recent abstract paintings/Recent prints. Thru 2/7. Cecil, 16 E. 72nd (517-3605).

JEFF BEER—Sculptures composed of found objects welded together, thru 2/12. Schlesinger-Boisanté, 822 Madison (734-3600).

FREDERICK BROSEN—New watercolors, thru 2/7. Staempfli, 47 E. 77th (535-1919).

GRAHAM CAMPBELL—Recent paintings, thru 1/31. CDS, 13 E. 75th (772-9555).

PIERRE DUNOYER/MINEKO GRIMMER—A series of abstract paintings entitled "Gray"/A sound-producing kinetic sculpture. 1/21-2/21. Haime, 1000 Madison (772-7760).

CHERYL GOLDSLEGER/KAREN RIEDENER—Drawings and paintings of architectural spaces/Photographs constructed of multiple sequential images. Thru 1/30. Urdang, 23 E. 74th (288-7004).

HARRIET KORMAN/ROBERT LOBE—Recent paintings/Recent sculpture. Thru 1/31. Willard, 29 E. 72nd (744-2925).

PETER LEE—Paintings from 1976-1986, of Central Park, Flushing Meadows-Corona Park, and the City's neighborhood gardens, 1/20-2/13. Arsenal, Fifth Ave. at 64th, in Central Park (360-1306).

JULES OLITSKI—Recent abstract paintings on shaped Plexiglas panels, thru 1/29. Knoedler, 19 E. 70th (794-0550).

DAVID PARK—Fifty paintings by this California artist (1911-1960), who was one of a group of artists associated with Bay Area Figurative Painting, thru 2/28. Salander-O'Reilly, 22 E. 80th (879-6606).

JON SCHUELER—Watercolors, drawings, and paintings inspired by the dramatic skies over the west coast of Scotland, thru 2/5. Perlow, 980 Madison (517-5858).

BARBARA SCHWARTZ—Twelve recent cast aluminum wall reliefs, thru 1/31. Hirschl & Adler Modern, 851 Madison (744-6700).

SANDY SKOGLUND—"True Fiction"—paintings, drawings, and photographs, thru 1/31. Castelli, 4 E. 77th (288-3202).

CHRISTINA STACK—Recent relief paintings and works on paper, thru 1/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

WAYNE THIEBAUD—Nineteen color prints by this California-based artist; thru 2/7. Hamilton, 19 E. 71st (744-8976).

FRANCISCO TOLEDO—Watercolors and self-portrait "masks," thru 1/31. Martin, 23 E. 73rd (288-2213).

57th Street Area

MILTON AVERY—Paintings from the artist's estate, thru 1/31. Borgenicht, 724 Fifth (247-2111).

LOTHAR BAUMGARTEN—Recent works that explore myths and anthropological subject matter, thru 2/7. Goodman, 24 W. 57th (977-7160).

JAMES BOHARY—Works on paper, 1/22-2/17. Prats, 24 W. 57th (315-3680).

ISABEL BISHOP—Early drawings from the artist's own collection, including drawings for her 1938 WPA Post Office mural, several self-portraits, and studies for well-known etchings and paintings, thru 1/31. Midtown, 11 E. 57th (758-1900).

RONNIE BOGAEV—Recent paintings inspired by a summer's sojourn in a villa outside Florence, thru 2/1. French, 41 W. 57th (308-6440).

ILYA BOLOTOWSKY—Paintings from 1950-1981, thru 1/31. Washburn, 41 E. 57th (753-0546).

LOUISE BOURGEOIS/ANDY WARHOL—Paintings from the 1940's/Sewn composite black-and-white photographs made between 1975-1985. Thru 1/31. Miller, 41 E. 57th (980-5454).

HANS BURKHARDT/ILYA BOLOTOWSKY—Paintings of the '30s/Works on paper. Thru 1/28. Deutsch, 20 W. 57th (765-4722).

JORGE CASTILLO/DANIEL QUINTERO—Paintings that combine realism and abstraction/Figurative paintings and drawings. Thru 1/31. Marlborough, 40 W. 57th (541-4900).

JOSEPH CORNELL—Box constructions and collages, thru 1/31. Pace, 32 E. 57th (421-3292).

NICOLA DE MARIA—New paintings and an installation, thru 1/31. Maeght Lelong, 20 W. 57th (315-0470).

MARCEL DUCHAMP—Paintings, sculptures, "readymades," and works on paper, thru 2/7. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

CHUCK DUGAN—New large-scale expressionistic paintings, thru 2/7. Frumkin, 50 W. 57th (757-6655).

EDWARD FAIERS/FLOYD SHAMAN—Figurative paintings/Laminated wood sculptures. Thru 1/31. Schmidt-Bingham, 41 W. 57th (888-1122).

MAURICE GOLUBOV—Non-objective and figurative paintings and works on paper, thru 1/29. De Nagy, 41 W. 57th (421-3780).

CLEVE GRAY—A retrospective of paintings, from 1946-1986, thru 2/3. Armstrong, 50 W. 57th (582-8581).

STEPHEN GREENE—Recent abstract paintings, thru 2/7. Pearl, 38 E. 57th (838-6310).

HANS HOFFMAN/TERENCE LA NOUE—Early figurative paintings,thru 2/7/New paintings on unstretched canvas, thru 1/31. Emmerich, 41 E. 57th (752-0124).

HENRI LAURENS—Figurative bronze sculptures from 1925-1950, thru 2/7. Del Re, 41 E. 57th (688-1843).

NABIL NAHAS/ALAIN KIRILI—Recent non-objective gold paintings with textured surfaces/Totemic sculptures made of forged aluminum, terracotta, and wood. Thru 2/14. Solomon, 724 Fifth (757-7777).

KATHERINE PORTER—Thirteen recent large-scale paintings that explore urban and pastoral themes, thru 1/31. Janis, 110 W. 57th (586-0110).

ODILON REDON—Thirty prints by this Symbolist painter, thru 2/14. Fitch-Febvrel, 5 E. 57th (688-8522)

BRUCE ROBBINS—Recent mixed-media works on paper, of abstracted objects and geometric forms, thru 1/31. Blum Helman, 20 W. 57th (245-2888).

SUSAN SHATTER—Recent paintings of the Grand Canyon, Maui, and Greece, thru 1/28. Fischbach, 24 W. 57th (759-2345).

JOHN STORRS—Prints and drawings from the period of World War I through the '30s, thru 2/4. Schoelkopf, 50 W. 57th (765-3540).

DOROTHEA TANNING—Drawings from 1948-1986, by this American Surrealist, thru 2/7. Kent, 41 E. 57th (980-9696).

DAVID TROWBRIDGE/TIM RAYMOND—Large-scale abstract paintings that incorporate sections of cedar wood/Paintings of seascapes, in oil on board. Thru 1/31. Tilton, 24 W. 57th (247-7480).

LLOYD WRIGHT—Architectural drawings, thru 1/31. Protetch, 37 W. 57th (838-7436).

East Village

ROBERT BEAUCHAMP—Selected paintings by this American Expressionist, thru 2/1. M-13, 413 E. 9th (505-9016).

TOM BRAZELTON—Paintings that depict this artist's idealized vision of nature, thru 2/15. Art City, 439 E. 9th (420-0867).

BARRY BRIDGWOOD—Paintings that combine computer-processed imagery and silk-screen printing, thru 1/30. Nature Morte, 204 E. 10th (420-9544).

PAULA COLLERY—Recent paintings and drawings of floating spheres, thru 2/7. Six to Six, 626 E. 14th (982-4586).

KATE ERICSON/MEL ZIEGLER—Collaborative installation works that have the concept of "time" as a theme, thru 2/15. Loughelton, 19 Second Ave. (529-2288).

DAVID GESUALDI—"Scratch" paintings and prints, thru 2/1. Fervor, 109 Ave. B (529-9339).

JAMES HANSON—Paintings of shapes that fit together like puzzle pieces, thru 2/1. Shainman, 500 E. 11th (460-5890).

C.S.H. JHABVALA—Watercolors and drawings of New Delhi and New York City, thru 2/8. Humphrey, 242 E. 5th (529-0692).

MEREDITH LUND—"An Illuminated Text"—paintings on the subject of representation of women, thru 2/1. Avenue B, 167 Ave. B (473-4600).

RUTH MARTEN—Crayon drawings that explore the unconscious, thru 2/1. Bockley, 66 E. 7th (420-9835).

CHRISTINA SCHLESINGER/BOB KNOX—Paintings that combine landscapes and religious imagery/Works on paper. Thru 2/1. Zeus Trabia, 43 E. 9th (505-6330).

SANDY SKOGLUND—A sculptural installation, entitled "Neo Auto," that consists of a crushed abandoned car repainted in Easter-like colors, thru 1/31. Sharpe, 175 Ave. B (777-4622).

JOHNNY SWING—"Post-Maximalism With Springs and Wheels"—a sculptural installation, thru 2/6. St. Marks, 411 E. 9th (505-9716).

JOHN TORREANO—Floor pieces and wall constructions that incorporate man-made gems, in an exhibition titled, "One Hundred Diamonds," thru 2/15. Wolff, 513 E. 6th (460-5844).

LAURENT VEUVE—Recent figurative paintings, thru 1/31. Mokotoff, 735 E. 9th (674-4677).

SoHo and TriBeCa

DOMENICO BIANCHI—Recent paintings, thru 1/31. Sperone Westwater, 142 Greene (431-3685).

EDGAR BUONAGURIO/MARY FISH—Recent paintings by both, thru 1/31. Oscarsson Siegeltuch, 568 Broadway (431-3550).

DEBORAH BUTTERFIELD—Nine life-size sculptures of horses made from discarded materials, thru 1/24. Thorp, 103 Prince (431-6880).

NANCY CHUNN—Paintings in which maps of countries are interweaved with large shapes of industrial equipment, thru 2/7. Feldman, 31 Mercer (226-3232).

ED CLARK—Large-scale abstract paintings, 1/20-2/8. Art 54, 54 Greene (242-0876).

NANCY COHEN—A mixed-media installation entitled, "Taking Form," thru 1/31. Windows on White, 62 White. On view 24 hours a day.

HENRY DARGER—Eccentric drawings by an "Outsider" artist who lived in Chicago until his death in 1973, thru 2/4. Esman, 70 Greene (219-3044).

ART

AARON FINK—Recent etchings in a series entitled "Portrait States," thru 1/31. Munroe, 415 W. Broadway (226-0040).

ERIC FISCHL—Recent paintings, thru 1/31. Boone/Werner, 417 W. Broadway (431-1818).

JOANNE FREEMAN—Paintings that depict icons of urban society, thru 1/31. Hudson, 105 Hudson (925-7290).

DEWITT GODFREY/STEPHEN MAINE—Sculpture and drawings/Paintings and drawings. Thru 1/31. Erpf, 568 Broadway (925-6160).

KEN GOODMAN/JUDY RIFKA—New paintings/New works on paper. Thru 2/4. Alexander, 59 Wooster (925-4338).

THOMAS GRUENEBAUM—Mixed-media works on plywood, thru 2/7. Ingber, 415 W. Broadway (226-2221).

DAVID HARE—New sculptures, thru 1/31. Gruenebaum, 415 W. Broadway (966-3646).

MARTIN JOHNSON—A wall to wall installation of found paintings and reproductions that have been altered by the artist, thru 2/7. Kind, 136 Greene (925-1200).

BARBARA KASTEN—"Architectural Sites"—photographs of geometric constructions built by the artist, thru 1/31. Weber, 142 Greene (966-6115).

BILL KOMOSKI—Recent abstract paintings in acrylic on modeling paste, with repetitive forms such as trapezoids and elipses, thru 1/31. Baskerville + Watson, 578 Broadway (925-1955).

GERALD LAING—Recent sculpture, thru 2/14. Totah, 152 Wooster (475-8330).

LARRY LANG—Recent paintings, thru 1/31. Baer, 270 Lafayette (431-4774).

LOUISE LAWLER—An installation of photographs, editions, words, and drinking glasses on painted walls, thru 2/14. Metro Pictures, 150 Greene (925-8335).

BOB LENS/RALPH LERNER—Acrylic mask paintings, woodblock prints, and an installation/Architectural drawings and models for the Indira Gandhi National Center for Arts; thru 2/14. Nichols, 83 Grand (226-1243).

WILLY LENSKI—Paintings that make references to 19th-century Romanticism and pre-war American art, thru 2/8. Neo Persona, 51 Hudson (406-9835).

RUVEN LEVAV—Paintings of imaginary landscapes, thru 2/28. Blom & Dorn, 164 Mercer (219-0761).

JACKIE LIPTON/STEVEN BALKIN—Abstract paintings/Mythical landscape paintings. Thru 2/7. Condeso/Lawler, 76 Greene (219-1283).

GEORGE TERRY MC DONALD—Paintings that explore issues such as interracial tension and middle-class life in suburbia, thru 2/7. Neale, 320 Lafayette (431-5077).

JANET MC KIERNAN—Recent paintings, thru 2/7. Semaphore, 137 Greene (228-7990).

CARMENGLORIA MORALE/STEPHEN ROSENTHAL—Recent abstract paintings by both, thru 2/7. Rosenberg, 115 Wooster (431-4838).

OLIVER MOSSET—New paintings, thru 2/11. Gibson, 568 Broadway (925-1192).

GLADYS NILSSON—Watercolors that depict a humorous vision of male-female relationships, by a Chicago-based artist, thru 1/31. Kind, 136 Greene (925-1200).

NICHOLAS NOCIFORO/RICHARD ROSENBERG—"Toy Soldiers"—mixed media assemblage pieces/Large format color photographs of the artist's daughter. Thru 1/29. Eno, 164 Mercer (226-5342).

FAITH RINGGOLD—Painted "story" quilts, thru 2/7. Steinbaum, 132 Greene (431-4224).

ANTHONY JOSEPH SALVATORE—Paintings of visionary, apocalyptic, and biblical scenes by an "Outsider" artist, 1/21–2/14. Cavin-Morris, 100 Hudson (226-3768).

BARRY SIGEL—Narrative drawings and watercolors in a cartoon-like style, thru 2/4. Blue Mountain, 121 Wooster (226-9402).

BARBARA THOMAS—Recent abstract paintings, thru 2/7. Allen, 110 Greene (334-9710).

JACK TWORKOV—A survey of works on paper, from 1933–1982, thru 2/18. Hoffman, 429 W. Broadway (966-6676).

JULIE WACHTEL/ALLAN MCCOLLUM—Paintings/Sculpture. Thru 2/7. Brown, 100 Greene (219-1060).

ANDY WARHOL—Hand-painted images taken from popular comic strips, 1960–62, thru 6/13. Dia Art Foundation, 77 Wooster (431-9232).

ROBERT WILSON—Recent drawings for *Alceste, Alcestis, the CIVIL warS, Hamletmachine,* and *Salome,* 1/20–2/14. Cooper, 155 Wooster (674-0766).

DAN WOFFORD—Large-scale abstract paintings, thru 2/28. Twining, 568 Broadway (431-1830).

Other

AUSTE/SCOTT KILGOUR—Paintings of "glamour girls gone wild"/Paintings on wood, burlap, and blackboard that incorporate the natural textures of these surfaces. Thru 2/7. 56 Bleecker (219-8836).

LIBERO CONCORDIA—Recent paintings, thru 2/10. Ala, 32 W. 20th (741-3344).

SUSAN ROTHENBERG—"The Horse Paintings: 1974–1980," thru 2/28. Gagosian, 521 W. 23rd (807-0807).

LAREN STOVER—New works on paper with aquatic and celestial themes, thru 2/1. Bernarducci, 17 E. 17th (206-7578).

GREGORY WILLIAMS—Paintings, thru 2/14. Cordier & Ekstrom, 417 E. 75th (988-8857).

FRANK YOUNG—An installation entitled, "Mom, Dad, and other Obsessions," thru 2/19. Cornelius, 170 Fifth (243-7171).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Paintings, drawings, and sculpture by Cremonini, Dine, Downes, Ipousteguy, Kuper, Leger, Steinberg, others; thru 2/28.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by Rhode Island School of Design's Museum of Art, thru 4/5.

FOURCADE—36 E. 75th (535-3980). Drawings by Abakanowitz, Berlant, Chamberlain, De Maria, Heizer, Morley, Rockburne, others; thru 2/7.

GOETHE HOUSE—1014 Fifth (744-8310). "Desire for Life"—a show honoring the City of Berlin, with serigraphs by Bach, Castelli, Fetting, McLean, Middendorf, Penck, Salomé, others; thru 2/21.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Bishop, Calder, Krasner, Lewitt, Rivers, thru 1/31.

STONE—48 E. 86th (988-6870). Works by Jackson, Koffler, Sultz; thru 1/29.

WENDER—3 E. 80th (734-3460). Paintings by modern Chinese artists; thru 2/2.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). "White," with works by Arp, Fontana, Hunt, Manzoni, Oldenburg, Ryman, others; thru 1/31.

HERSTAND—24 W. 57th (664-1379). "Reliefs: From Ancient Egypt to Calder"; thru 2/21.

I.B.M.—Madison Ave. at 56th (407-6100). "Tokyo: Form and Spirit"—a survey of Japanese design from the Edo period (1603–1868) to the present; thru 2/7.

KENNEDY—40 W. 57th (541-9600). American paintings of the 18th, 19th, and 20th centuries, with works by Curry, Demuth, Eakins, Hopper, O'Keeffe, others; thru 1/31.

ROSS—50 W. 57th (307-0400). Abstract paintings and sculpture by D'Arrigo, Gallagher, Ghiz, Hildrew, Kagle; thru 1/31.

TATISTCHEFF—50 W. 57th (664-0907). Works by Fish, Freckleton, Hagin, Shorr; thru 1/31.

East Village

CAPP—223 E. 10th (982-4444). "Post-Pythagoreans and Pluralists," with recent abstract painting and sculpture by Bicini, Evelyn, Pierson, Ruben; thru 2/1.

CASAS TOLEDO OOSTEROM—235 E. 4th (777-2177). "Art and the Computer," with works by Bridgwood, Gardiner, Kerlow, Miller, Roloff; thru 2/8.

CERIGO—202 Ave. A (777-2579). Paintings by Albers, Asher, Goldstein, Robinson, Smith; thru 1/25.

GOOD—39 Great Jones (420-9063). "True Pictures," with works by Dryer, Faust, Hopkins, Koons, Laib, Lamka, Prince; thru 2/7.

ON THE WALL—328 E. 11th (460-0963). Abstract figuration in paintings and sculpture by Cosentino, Martin, Narvilas, Seamon; thru 1/31.

PARKER BRATTON—322 E. 11th (228-7023). Expressionistic works by Calomino, Foster, Ritchie, Zwerling; thru 2/1.

PIEZO ELECTRIC—200 Ave. A (505-6243). "Metaphysics," with works by Armleder, Bleckner, Kubota, Montano, others; thru 2/8.

P.P.O.W.—337 E. 8th (529-1313). "All the News That's Fit for Prints," with works by Arneson, Benton, Burden, Evergood, Gropper, Haacke, Kruger, Lozowick, Marsh, others; thru 2/8.

SRAGOW—436 E. 11th (477-6284). Abstract paintings by Cunningham, Gallagher, Rudolph; thru 2/22.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Dennis Adams: Building Against Image"; "Sam Samore: Menace"; thru 2/21.

BAUM—109 Hudson (219-9854). "Intimate Presence," with paintings and sculpture by Anker, Beardman, Denney, Schwartz, Siciliano, Smukler; thru 1/30.

BEITZEL—113 Greene (219-2863). Recent sculpture by Dudding, Hepper, Rohm; thru 1/31.

CUTLER—164 Mercer (219-1577). "Mind-Matter," with works by Brenner, Evans, McCaslin, Pleasants, Wilson, others; thru 2/4.

DILAURENTI—383 W. Broadway (925-5100). Works on paper by Barni, Cottingham, Heffernan, Nakian, Nesbitt, Smith; thru 2/14.

HENOCH—80 Wooster (966-6360). Paintings, sculpture, and furniture works by gallery artists; thru 2/8.

KLEIN—611 Broadway (505-1980). Works by Carlson, Casebere, Ferrara, Finlay, Highstein; thru 1/24.

LITTLEJOHN SMITH—133 Greene (420-6090). Paintings by Haessle, Hyde; an installation by Tate; thru 1/31.

LORENCE-MONK—568 Broadway (431-3555). Works by Fiskin, Gayman, Jones, Laster, Parsons; thru 1/31.

MARCUS—578 Broadway (226-3200). Drawings and prints by Adams, Byron, Henderson, Shaver, Tansey, others; thru 2/4.

MILLIKEN—98 Prince (966-7800). Works on paper by gallery artists; thru 2/3.

MOCHA—584 Broadway (966-6699). "Connections Project/Conexus: A Collaborative Cross-Cultural Exhibit"—works by 150 women artists from Brazil and the U.S.; thru 2/8; "The Mining Town of Morococha"—photographs by Rodriguez and Antmann; thru 3/22.

MUNROE—415 W. Broadway (226-0040). "Modern Forms/Archaic Echoes," with works by Gallagher, Haines, Hewat, Lazenby, Sipress, Tribe; thru 1/31.

NATKIN—395 Broadway (925-4499). Works by Argento, Cottingham, Dillon, Rauschenberg, Rivers, Robbins, others; thru 2/14.

NOSEI—100 Prince (431-9253). Works by Kruger, LeMieux, Nagy, Welling; thru 1/30.

PLUMB—81 Greene (219-2007). Melancholy as a subject in works by Johns, Marden, Oppenheim, Seborovski, Shapiro, Sheehan; thru 2/14.

SCHELLMANN—50 Greene (219-1821). "For Joseph Beuys"—a portfolio of prints by 30 international artists in tribute to the late German artist; thru 1/31.

SOHO CENTER FOR VISUAL ARTS—114 Prince (226-1995). Works by Battenfield, Kahn, Lipfert, McFadyen; thru 2/21.

Other

BACA DOWNTOWN—111 Willoughby (596-2222). Paintings, prints, and sculpture by Caribbean-American artists Crichlow, Hobbs, Neals; thru 1/31.

CITY—2 Columbus Circle (974-1150). "rUSsia," with works by Bakhchanyan, Bidlo, Gaetano, Lerman, Wall, Wojnarowicz, others; thru 2/21.

PAINE WEBBER—1285 Ave. of the Americas (481-3080). Museum of American Folk Art's "Carousel Folk Art From the Charlotte Dinger Collection"; thru 3/28.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Organe St., Brooklyn (718-875-4031). Site-specific sculptural installations by Maksymowicz, Stettner, Takasugi; thru 2/28.

STUBBS—28 E. 18th (982-8368). Selected engravings from the *cahiers* of George Le Rouge's Details de Nouveaux Jardins a la Mode; thru 1/31.

PHOTOGRAPHY

CONSTANTIN BRANCUSI—Photographs of his studio and his sculptures, plus self-portraits, thru 2/28. McCoy, 19 E. 71st (570-2131).

SANDI FELLMAN—Color photographs in a series entitled, "The Japanese Tattoo," thru 2/21. Witkin, 415 W. Broadway (925-5510).

HENRY STREET SETTLEMENT—466 Grand (598-0400). "The Nicaragua Darkroom Project," with works by Haile, McKay, Snow; thru 2/3.

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Alvin Langdon Coburn: A Retrospective"; "Rene Burri: An American Dream"; thru 2/22.

I.C.P. MIDTOWN—77 W. 45th (536-6443). Mon.-Fri. 11-6, Sat. 12-4. Free admission. "Spain: 1936-1939," with photographs by Capa, Centelles, "Chim," Namuth, Reisner, Taro; thru 2/28.

DAILE KAPLAN—Large color photographs of Italy, thru 1/31. 4th Street Photo, 67 E. 4th (673-1021).

LEDEL—168 Mercer (966-7659). Vintage and contemporary photographs of New York by women, including Abbott, Bianchi, Bing, Bourke-White, Groover, Model, Sonneman, others; thru 1/31.

LIGHT—724 Fifth (582-6552). 20 X 24 Polaroid works by Evergon, Kepes, Matsubara; thru 2/14.

INGE MORATH—Portraits, thru 2/21. Burden, 20 E. 23rd (475-8790).

NIKON—620 Fifth (586-3907). American Society of Magazine Photographers 1986 Award Winners, with works by Feininger, Maisel, Meola, Slavin, others; thru 1/31.

PFEIFER—568 Broadway (226-2251). "After Franco"—works by fourteen Spanish photographers; photographs by Blok and Broekmans; thru 2/5.

SEAGRAM—375 Park, 4th floor (572-7379). Mon.-Fri. 9-5. "Locomotion: Past and Present," with photographs by Abbott, Coburn, Evans, Papageorge, Stieglitz, Weegee, others; thru 2/16.

BEN SHAN—Photographs from the 30s, thru 2/14. Photofind, 138 Spring (334-0010).

EDWARD STEICHEN—Black-and-white photographs, from 1900-1950, thru 1/24. Staley-Wise, 177 Prince (777-1590).

ARTHUR TRESS—"The Teapot Opera," with color photographs of found objects, thru 2/28. Twining, 568 Broadway (431-1830).

JIM TYNAN—Black-and-white photographs of Ireland, thru 1/31. Harris, 383 W. Broadway (431-3600).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 1/23-25, 1/30-2/1 at 9: Susan Hadley and Bradley Sowash in "Reunion." $7. 1/30-31 at 10:30: "Locomotives: An Anti-Soap Opera." $6. 1/25 at 4: Hothouse Improvisations. $4.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). 10-5:45; Wed., Fri., Sat. 10-9. Contribution $3:50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Carl Ethan Akeley, 1864-1926: Renaissance Man . . . City of Light; thru 3/1 . . . Ladies in the Field: The Museum's Unsung Explorers; thru April . . . On Tap: New York City Water; thru 3/29.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Art of Japan: Selections from the Burke Collection, Part II; thru 2/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. The Bronx: A Celebration; thru '86 . . . Monir: Graphic Work, 1975-1986; thru 5/24 . . . Romare Bearden: Origins and Progressions; thru 3/1 . . . Invisible Cities: Sculpture and Drawings by Raquel Rabinovich; thru 2/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $3 suggested donation; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Machine Age in America 1918-1941; thru 2/16 . . . Reinstallation of Islamic Collection . . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; thru 6/29 . . . The American Eye For Style; thru 6/29 . . . Cleve Gray: Works on Paper; thru 2/23 . . . The Hillman Foundation Collection of Modern French Painting; thru 12/87 . . . Hiroshige's *One Hundred Famous Views of Edo: Spring*; thru 3/2.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $3; seniors and students $1:50, free Tues. after 5 . . . Berlin 1900-1933: Architecture and Design; thru 1/25 . . . Recollections: A Decade of Collecting; thru 3/1 . . . Perspective: The Illusion of Space; thru 3/1 . . . Crystal Palaces; thru 4/26.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted. Mounted Oriental Porcelain; thru 3/1.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3.50, students and seniors $2. (Free Tues. 5-9). Oskar Kokoschka, 1886-1980; thru 2/16 . . . The Knife Ship From *Il Corso del Coltello;* thru 2/16.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I SE5 fighter plane . . . Remember Pearl Harbor; thru 3/31.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . *The Holocaust* by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . In The Picture; thru Aug. '87 . . . Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; thru 3/22 . . . The Jews of Ethiopia: A People in Transition; thru 4/19 . . . The Unknown Steinhardt; thru 4/19 . . . Remember Us to Life: The Art of Lenke Rothman; thru 4/19.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Bamana: Sculpture from West Africa; thru 3/1 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 2/1 . . . Van Gogh in Saint-Remy and Auvers; thru 3/22 . . . Luxurious and Elegant Dresses for the Dance; thru 9/6 . . . The Prints of Pieter Bruegel; thru 3/15. . . Selections from the Ernest Erickson Collection of Ancient Chinese Art; thru 3/15. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation . . . The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century; 1/30-5/5. . . Netherlandish Manuscripts and Books, 1470-1540; 1/23-4/5. . . Young Queen Victoria; 1/23-4/12.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4. Photographs of Puerto Rico at the Turn of the Century; thru 1/87 . . . Francisco Alvarado-Juarez: Native/Stranger Paintings and Constructions 1983-1986; thru 1/25.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Francesco Clemente: The Departure of the Argonaut; thru 2/10 . . . Mario Botta; thru 2/10 . . . The Prints of Odilon Redon; thru 2/3 . . . Jacques Lartique: Panoramas of the Twenties; thru 3/24 . . . Projects: Joel Otterson; thru 3/3.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling the Show: Turn-of-the-Century Theatre Posters; thru 5/10 . . . Bellevue Hospital: 250 Years in Service to New York; thru 6/14 . . . Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time; thru 6/30 . . . Flights of Fancy: Dolls Made by Contemporary Artists; thru 6/28.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission $2:50, $1:50 seniors & children. Hans Haacke: Unfinished Business; thru 2/15 . . . Three Photographers: The Body; thru 2/15 . . . Homo Video: Where We Are Now; thru 2/15.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings From the Collection of the New York Chamber of Commerce and Industry; thru 2/2 . . . Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15 . . . A Portrait of Livingston Manor: 1686-1850; thru 2/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9. Women and Literature: English and American Writers From the 18th Century to the Present; thru 5/30 . . . The Art of The New Yorker; thru 1/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . .Asian Dance Photographs by Victoria Ginn; thru 4/4.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested. New York Reviewed; thru 2/8 . . . Mike Berg Architectural Fantasies; thru 2/22 . . . 1987 Annual Juried Exhibition; thru 3/8. . . Roberto Barni; 1/24-3/8.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $4, seniors $2. (Free Tues. 6-8). Twentieth-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . John Storrs: Retrospective; thru 3/22 . . . David Salle; thru 3/29. . . . Walt Kuhn: The Entertainers; 1/22-4/5 **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; thru 2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth-Century American Art: Highlights of the Permanent Collection . . . The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 1/24 at 10 & 2: American Decorative Arts. On view from 1/17. 1/27 at 2: The Congoleum Corporate Collection. On view from 1/17. **East,** 219 E. 67th St. (606-0400). 1/21 at 10: 19th and 20th Century American Paintings, Drawings, and Watercolors. On view from 1/17. 1/26 at 2: English Pottery and Wedgwood. On view from 1/22.

DOYLE—175 E. 87th St. (427-2730). 1/21 at 10: Important 17th & 18th Century English and Continental Furniture, and Decorations. On view from 1/17.

PHILLIPS—406 E. 79th St. (570-4830). 1/22 at 6: Collectors Medals, Coins, and Jewelry. On view from 1/17.

SOTHEBY'S—York Ave., at 72nd St. (606-7000).1/24 at 2: Fine English Furniture, Decorations, and Carpets including property from the collection of the late Perry Ellis. On view from 1/17. 1/27 at 10:15 & 2: Arcade Auction: Furniture, Decorations. and Rugs. On view from 1/22.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 21

ROYAL PHILHARMONIC ORCHESTRA, Vladimir Ashkenazy conductor; cellist Lynn Harrell. Strauss's *Don Quixote*; Rachmaninoff's Symphony No. 2. Carnegie Hall at 8. $15, $21.

APOLLO'S BANQUET—Tenor Frederick Urrey, Baroque-violinist Sonya Monosoff, viola da gambaist Judith Davidoff, harpsichordist Peter Wolf, Stephen Berkelhammer on oboe and recorders. Works by Telemann and Bach. Merkin Concert Hall at 8. $8.

NINA BEILINA, violinist/**MICHELE LEVIN,** pianist/**GERALD RANCK,** organist. Works by Shostakovich, Kopytman (world premiere), Falla, Sarasate. Alice Tully Hall at 8. $10, $12.

ABBEY SIMON, pianist. Music by Chopin and Ravel. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MARTA EGGERTH, soprano, with WQXR's George Jellinek. Selections from Viennese operettas. Austrian Institute, 11 E. 52nd St. (718-896-2603), at 7. $8.

DARYL SHERMAN, vocalist/**BEN ARONOV,** pianist. Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

HELEN THORINGTON, composer. "Rifts, Absences, and Omissions," a new work for tape and live performance/**ELEANOR HOVDA,** composer, on percussion and shakuhachi, with oboist Libby Van Cleve, Jack Vees on electric bass; new works. Alternative Museum, 17 White St. (966-4444), at 8. $6.

DAVID BURGESS, classical-guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ELLEN MANDEL, vocalist-pianist/**MICHAEL LYDON,** vocalist-guitarist-harmonica player. Program of their own solo piano and chamber music, jazz, pop songs. Lincoln Center Library at 4. Free.

RIVERSIDE STRING QUARTET—Mozart's Quartet in G, K. 387; Beethoven's Quartet Op. 74, "The Harp." Crystal Pavilion Atrium, Third Ave. and 49th–50th Sts., at 12:30. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

Thursday, January 22

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; soprano Kathleen Battle. "The Dinner," from Strauss's Suite *Le Bourgeois Gentilhomme*; Strauss's *Divertimento*, after Keyboard Pieces by Couperin (excerpts); four songs by Strauss, including "Wiegenlied"; Beethoven's Symphony No. 6, "Pastoral." Avery Fisher Hall at 8. $7.50–$35.

ROYAL PHILHARMONIC ORCHESTRA, Vladimir Ashkenazy conductor and pianist. Berlioz's *Le Corsair* Overture; Beethoven's Piano Concerto No. 3; Ravel's *Daphnis et Chloe* Suite No. 2. Carnegie Hall at 8. $15, $22.50.

NICANOR ZABALETA, harpist. Works by Cabezon, Corelli, Bach, Viotti, Krumpholtz, Hindemith, Granados, Bacarisse. Alice Tully Hall at 8. $8–$16.

MUSICIANS' ACCORD, with conductors Robert Black, Lee Hyla; tenor Constantine Cassolas, soprano Susan Owen. Works by Gideon (world premiere), Lieuwen (world premiere), Kassel (world premiere), Kaminsky, Del Tredici, Hyla. Symphony Space at 8. $10.

HARMONIE WIND ENSEMBLE, Steven Richman conductor; cellist Sharon Robinson. Works by Ibert, P.D.Q. Bach, Mozart, Weber-Flachs, Dvorak. Merkin Concert Hall at 8. $12.

AMERICAN STRING QUARTET, with guests Kazuhide Isomura and Sadao Harada. Schoenberg's Quartet No. 1; Brahms's G Major Sextet, Op. 36. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

DIANE WALSH, pianist. Music of Mozart, Beach, Chopin, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ALOYSIA FRIEDMAN, violinist/**GARY HAMMOND,** pianist. Lincoln Center Library at 4. Free.

DAVID HURD, organist. Music by Buxtehude, Grunenwald, Hurd. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DE OBEAH MON, a Caribbean musical comedy. JASA's Green Auditorium, 40 W. 68th St. (724-3200), at 1. Free.

VOCAL DELIGHTS: AN ENTERTAINMENT—Music by Brahms, Satie, Griffes, Lauer, for ensemble with keyboard and percussion. Donnell Library Center, 20 W. 53rd St., at 6. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Andre-Michel Schub, cellist Fred Sherry. Debussy's Sonata No. 3; Brahms's Variations and Fugue on a Theme of Handel; cellist Fred Sherry. Fulton Ferry Landing, Brooklyn, at 7:30. $12.

HENRY KAO, violinist. Brooklyn Music School, 126 St. Felix St. (718-638-5660), at 6:30. Free.

Friday, January 23

NEW YORK POPS, Skitch Henderson conductor; pianist Marvin Hamlisch. Carnegie Hall at 8. $14–$20.

NEW YORK PHILHARMONIC—See 1/22. Today at 2.

JUILLIARD ORCHESTRA, Sixten Ehrling conductor; student pianist to be announced. "Focus! Music in the Melting Pot: Immigration and Interaction." Three movements from Milhaud's *A Frenchman in New York*; Schoenberg's Piano Concerto; excerpts from Weill-Hart-Gershwin's *Lady in the Dark*; Copland's *Connotations*. Alice Tully Hall at 8. Free (874-7515).

THE VILLAGE SINGERS, with chamber orchestra and soloists, Mark Mangini director. "Exodus" from Handel's *Israel in Egypt*; Bach's Cantata 79. Washington Irving High School, Irving Pl. and 16th St., at 8. $8.

MESCAL WILSON, pianist. Music by Bach, Chopin, Beethoven, Rachmaninoff, Schumann. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

VALERIE QUINLAN, violinist, with pianist Young-Ja Ahn. Works by Tartini, Beethoven, Saint-Saens, Bloch. Lincoln Center Library at 4. Free.

GEUNNYOUNG LEE, clarinetist, with pianist James Dennihan, others. Weber, Mozart, Stravinsky. Weill Recital Hall at Carnegie Hall at 8. $5.

JAZZ AT NOON—An open lunch-hour jam session, with vocalist Maxine Sullivan. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

TOM FARRINGTON AND COMPANY—Poetry and music. The Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $4.

MOBI BIG BAND, directed by Earl McIntyre. World premieres by Abrams, McIntyre, Reid, Smith. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights (718-802-9557), at 8. $5.

DAN MOZELL, guitarist. Original songs on topical themes. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, January 24

ORPHEUS CHAMBER ORCHESTRA, with pianist Nikita Magaloff. Haydn's Symphony No. 52; Mozart's Piano Concerto No. 21, K. 467; Beethoven's Octet, Op. 103; Elgar's Introduction and Allegro. Carnegie Hall at 8. $9–$13.50.

YALE CHAMBER MUSIC—Franciscan String Quartet, other artists. Ravel's Sonata for Violin and Violoncello; Druckman's *Divertimento*; Schumann's Piano Quintet, Op. 44. Merkin Concert Hall at 8. $8.

EARL WILD, pianist. Mozart, Beethoven, Chopin, Rachmaninoff, Ravel. 92nd Street Y at 8. $11–$15.

JUILLIARD STRING QUARTET—Bach's *The Art of the Fugue*. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2, if available.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; pianist Panayis Lyras. Beethoven's Symphony No. 1; *Prometheus* Overture; Piano Concerto No. 1. Cathedral of the Holy Trinity, 319 E. 74th St. (704-0840), at 8:30. $15–$30.

GEORGE PEHLIVANIAN, violinist/**ELISABETH PEHLIVANIAN,** soprano. "Musical Armenia," with accompanist Douglas Fisher. Weill Recital Hall at Carnegie Hall, at 8:30. $15.

THE BEAUTY OF THE FLUTE—Music from Japan Chamber Ensemble, with flutists Harvey Sollberger, Rachel Rudich. Works by Sollberger (world premiere), U.S. premieres of works by Matudaira, Hosokawa, Sueyoshi; N.Y. premieres by Hirose and Reynolds. Asia Society, 725 Park Ave. at 70th St. (517-2742), at 5. $10.

G. WILLIAM BUGG, bass-baritone, with pianist Robert Wallace and the Commedia dell'arte Ensemble. "Dr. Bartolo, a Larger-Than-Life Characterization." Fully staged vignettes, music of Paisiello, Mozart, Rossini, Paer, Bender. Turtle Bay Music School, 244 E. 52nd St. (222-3738), at 8:30. $15.

PUERTO RICO: ENCANTO Y CANCION—Anthology of 19th- and 20th-century composers. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16, $18.

MICHAEL ENDRES, pianist. Weill Recital Hall at Carnegie Hall, at 5:30.

EWA DEMARCZYK, vocalist, known as "Poland's Black

Angel." Town Hall at 8. $15–$25.

SALUTE TO NEW YORK'S JAZZ VOCALISTS—Jann Parker, vocalist, with drummer Art Blakey Jr., bassist Bob Cunningham, pianist Rahn Burton. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MUSIC AND DANCE OF LEBANON—Mansour Ajami and Simon Shaheen. Ethnic Folk Arts Center, 179 Varick St. between King and Charlton (691-9510), at 8. $8.

THE BURNING SPEAR—Original music by this ensemble, featuring Frank Lacey and David Pleasant. Castillo Cultural Center, 7 E. 20th St., at 7:30. $10.

SKIP HEALY, flute and fife/**ELLEN COHN,** guitarist-singer. Traditional Irish music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

DAVID BURGESS, classical-guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House adm. 50 cents.

LINDA KUNDELL, vocalist. Lincoln Center Library at 2:30. Free.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; guitarist Sharon Isbin, violinist Yoko Fujii. "The Romantics of France and Spain": Chabrier's *Espana*; Rodrigo's *Concierto de Aranjuez*; Saint-Saens's *Introduction* and *Rondo Capriccioso*; Ravel's *Daphnis et Chloe* Suite No. 2. Colden Center, Queens College, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $13–$18.

ANTHONY DAVIS AND EPISTEME—The composer and his ensemble. Music by Davis and Earl Howard. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights (718-834-8794), at 8. $8.

Sunday, January 25

NEW YORK PHILHARMONIC ENSEMBLES—Mozart's Serenade No. 11, K. 375; Bottesini's Grand Duo for Violin and Doublebass with Piano; Goetz's Quintet for Piano and Strings. Merkin Concert Hall at 3. $10.

FACES OF YIDDISH MUSIC—Pianists Zalmen Mlotek, Joyce Rosenzweig, Bryan Zeger; sopranos Miriam Goldberg, Phyllis Berk, Constance Beavon; baritone Robert Abelson, Workman's Circle Chorus, Rita Karin narrator. Yiddish theater, folk, and art songs; world premiere of concert version of Weiner's *The Ruined Passover*; Shostakovich's Songs from Yiddish Folk Poetry; Weisgall's *The Golden Peacock*. Merkin Concert Hall at 7. $10.

NIKOLAI PETROV, pianist (N.Y. recital debut). Works by C.P.E. Bach, Mozart, Mendelssohn, Brahms, Liszt. Alice Tully Hall at 3. $10–$17.50.

SAUTER FINNEGAN ORCHESTRA—Program of big-band jazz. Town Hall at 8. $12, $15.

METROPOLITAN SOLOISTS—Beethoven's Septet Op. 20, arr. for winds by Druchetzsky; Doppelbauer's *Divertimento*; Gounod's Petite Symphony. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

NEW ORLEANS FUNERAL & RAGTIME ORCHESTRA—Traditional jazz. Vintage Jazz at the Vineyard, 309 E. 26th St. (683-0696), at 3. $10, or $15 for table seating and wine.

GERALD RANCK, harpsichordist. Music by Bach. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

JOEL KROSNICK, cellist. Music of Bach; rest of program to be announced. YM-YWHA of Washington Heights and Inwood, 54 Nagle Ave., at 2. $6.50.

CHINESE MUSIC FOR THE NEW YEAR—Traditional regional music performed on the dulcimer, bamboo flute, string vertical fiddle, yuan, and bass. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

RIVERSIDE CHORAL SOCIETY, William Hicks director, with soloists. Mozart's *Grand Mass* in c; also works by Mozart, Praetorius, Gabrieli. Riverside Church, the Drive at 122nd St., at 4. Suggested donation, $5.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the David Bond Trio; offering. At 7: the Ken McIntyre Band; $3. Lexington Ave. and 54th St. (935-2200).

GWENDOLYN TOTH, harpsichord/**LISA TERRY,** viola da gamba. Music by Bach, C.P.E. Bach, others. St. Marcus Church, 339 E. 84th St., at 3. $6.

OMEGA ENSEMBLE—Brahms's Trio in a; Ran's *Private Game*; Ravel's Trio in a. Fifth Avenue Presbyterian Church, 7 W. 55th St., at 2. Suggested, $4.

RHONDA KAY, soprano/**MILTON KRAUS,** pianist. "Miss Liberty": songs by American immigrant composers Berlin, Herbert, Romberg, Loewe, others. JASA, 40 W. 68th St. (724-3200), at 3:30. $1.

HABANA, ANTOLOGIA MUSICAL—Cuban classical, popular, and zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 3. $16, $18.

SAINT BARTHOLOMEW'S CHOIR AND CHORAL SOCIETY, James Litton conductor; organist William K. Trafka. Mendelssohn's *Elijah*, Part I. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $3.

BACH VESPERS—Church choir and orchestra, Frederick Grimes director; oboist Virginia Brewer. Cantata No. 72, and the Sinfonia from Cantata 156. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering. (Note: last Vespers service until 4/12.)

MUSIC OF ARMENIA—The John Berberian Orchestra. Ethnic Folk Arts Center, 179 Varick St., between King and Charlton Sts. (691-9510), at 3. $8.

QUEENS SYMPHONY ORCHESTRA—See 1/24. At 2.

ZAMIR CHORALE, Matthew Lazar conductor. "Music of Our People." Jewish choral music. Bronx House, 990 Pelham Pkwy. So. (792-1800), at 2. $5; in advance, $4.

W. THEODORE MOOK, violoncellist. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with admission.

BARGEMUSIC—See 1/22. Today at 4.

Monday, January 26

NEW YORK ART ENSEMBLE, with the Algonquin String Quartet, conductor Morris Rosenzweig, violist Carol Benner, others. Music by Berwald, Brahms, and world premieres by Beynon, Cionek and Stahly. Merkin Concert Hall at 8. $8.

ANTON NEL, pianist (N.Y. recital debut). Works by Mozart, Schumann, Debussy, Liszt. Weill Recital Hall at Carnegie Hall, at 8. $8.

BRUCE HUNGERFORD MEMORIAL TRIBUTE—Pianist Donald Isler in an all-Beethoven program. Alice Tully Hall at 8. $10, $15.

THE BRIDGE TO ASIA—"Focus! Music in the Melting Pot: Immigration and Interaction." Works by Chou, Ung, Yuasa, Chihara (members of the Juilliard Dance Ensemble in the "Shinju" pas de deux by Michael Smuin), Cage, Cowell, McPhee, Riley. Juilliard Theater, 155 W. 65th St. (874-7515), at 8. Free.

NEW YORK NEW MUSIC ENSEMBLE—Music by Blaustein, Subotnick, Saxton (U.S. premiere), Talma. Symphony Space at 8. $8.

THE ORDINAIRES—"This Fever Called Living," a concert of premieres and repertory pieces by a nine-member ensemble. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

MANNES FACULTY COMPOSERS CONCERT—Music by Charles Jones, David Loeb, Peter Stearns, David Tcimpidis. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ALHAMBRA, Sephardic-music ensemble: Mezzo-soprano Isabelle Ganz, George Mgrdichian, Rosamund Morley. Judeo-Spanish and Middle Eastern music for voice, oud, vielle, other instruments. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

Tuesday, January 27

NEW YORK PHILHARMONIC—See 1/22. Tonight, 7:30.

EMERSON STRING QUARTET—Beethoven's Quartets Op. 18, Nos. 3, 1, 2. Alice Tully Hall at 8. $15. Next programs in this Beethoven cycle: 1/28, 29.

WILLIAM BLAINE, pianist. Works by Schumann, Gershwin, Ravel. Merkin Concert Hall at 8. $10.

ROBERT STALLMAN, flutist, with pianist Errika Nickrenz. "Old World/New World": music by Piston, C.P.E. Bach, Dvorak, Enesco, Danielpour (premiere), Schubert. Weill Recital Hall at Carnegie Hall, at 8. $10.

MARINA PICCININI, flutist (N.Y. debut), with pianist Andreas Haefliger. Music by Rochberg, Boulez, Borne, Schumann, Mozart, Martin. Town Hall at 8. $8.

FROM LATIN AMERICA—"Focus! Music in the Melting Pot: Immigration and Interaction." Works from Latin America and Puerto Rico, including some N.Y. premieres, by Davidovsky, Orbon, Aponte-Ledee, Sierra, Schwartz, and Copland. Juilliard Theater, 155 W. 65th St. (874-7515), at 8. Free.

THE ORDINAIRES—See 1/26.

CYNDIE BERTHEZENE, soprano/**ARLENE SHRUT,** pianist. Songs by Liszt, Dvorak, Greenbaum, Berg. Trinity

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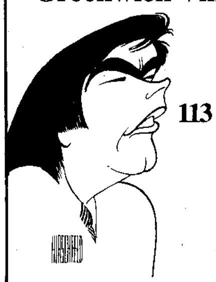

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Church, Broadway at Wall St., at 12:45. Free.

GALINA HEIFETZ, violinist, with pianist Gabor Fuchs, violinist Christiane Pors. Works of Mozart, Prokofiev, Debussy, Sarasate. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

FAST FORWARD, with the premiere of "Part One"/**ROBERT RUTMAN,** sculptor-composer, who plays on his "steel cellos and sound spirals." Paula Cooper Gallery, 155 Wooster St. (718-499-6524), at 9. $7.

AMARA ENSEMBLE—Composer-performers Stephen Fullenwieder, Marilyn Bliss, Reynold Simpson (inaugural concert), with mezzo-soprano Rosalind Rees, mezzo-soprano Mia Wu, cellist Chris Finckel, pianist Edmund Niemann. Works by ensemble members, and by Ravel, Debussy, Schuman. St. Peter's Church, Lexington Ave. and 54th St., at 8. $6.

COMMUNITY JAM—Political rock, with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

CABARET ON THE MOVE—"Broadway Rocks": teen-age performers in songs from *Hair, Grease, The Wiz,* and other shows. YM-YWHA of Brighton and Manhattan Beach, 3300 Coney Island Ave., Brooklyn (718-646-1444), at 7:30. $6.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 1/19 at 7:30: Wagner's *Tannhauser,* Levine conducting; Norman, Randova, Cassilly, Hagegard, Rootering. 1/20 at 8: Puccini's *Manon Lescaut,* Rudel conducting; Mitchell, Mauro, Schexnayder, Berberian. 1/21 at 8: Verdi's *Rigoletto,* Fulton conducting; Devia, Quilico, Raffanti, Jones, Clark, Macurdy. 1/22 at 8: Mozart's *La Clemenza di Tito,* Levine conducting; Vaness, Troyanos, Rendall, Upshaw, Diana Montague (debut), Robbins, Ross. 1/23 at 8: *Manon Lescaut*; same as 1/20. 1/24 at 1:30: *Tannhauser*; same as 1/19 (broadcast, WQXR). 1/24 at 8: *Rigoletto*; same as 1/21, except Hines for Macurdy. 1/26 at 8: *La Clemenza di Tito*; same as 1/22. 1/27 at 7:30: *Tannhauser*; same as 1/19, except Sooter for Cassilly, Hynninen for Hagegard.

Other

CHRISTOPHER SLY, by Dominick Argento. N.Y. premiere of the one-act opera based on the introduction to *The Taming of the Shrew.* Center for Contemporary Opera production, directed by Thomas Holliday; Richard Marshall conductor. Harry DeJur Playhouse, Henry Street Settlement, 466 Grand St. (279-4200). 1/24, 30, 31 at 8. $8–$15.

OPERATIC EXCERPTS—Program includes Verdi's *I Lombardi* and *Ernani.* Soprano Barbara Ione Miller, tenor Marco Lampas, bass-baritone Franco J. Bertacci, pianist Manolis Papasefakis. Christ and St. Stephen's Church, 120 W. 69th St. (787-3362). 1/20 at 8. $6.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/22/87. Tickets, $5–$40. 1/20 at 8: *Swan Lake, Episodes, Songs of the Auvergne.* 1/21 at 8: *Vienna Waltzes*; School of American Ballet benefit (877-7635). 1/22 at 8: *Ballo della Regina,* a pas de deux, *Variations pour une Porte et un Soupir, Vienna Waltzes.* 1/23 at 8: *Les Petits Riens, Ecstatic Orange, Variations Pour une Porte et un Soupir, Tchaikovsky Piano Concerto.* 1/24 at 2: *Swan Lake, Episodes, Songs of the Auvergne.* 1/24 at 8: *Agon, Quiet City,* a pas de deux, *Slaughter on Tenth Avenue.* 1/25 at 1: *Les Petits Riens, Ecstatic Orange, Robert Schumann's "Davidsbundlertanze," Agon.* 1/25 at 7: *Les Petits Riens, Ecstatic Orange, Davidsbunlertanze, Slaughter on Tenth Avenue.*

Lyon Opera Ballet

CITY CENTER THEATER—1/20–2/1. Tickets, $10–$30. American debut of the 29-member troupe. 1/20 at 7:30; 1/21–23 at 8; 1/24 at 2 and 8; 1/25 at 3: *Cendrillon,* Maguy Marin's version of the Cinderella tale. 1/27–30 at 8; 1/31 at 2 and 8; 2/1 at 3: Forsythe's "Step Text," Christe's "Luminescence," Duato's "Jardi Tancat" ("Enclosed Garden"), Monnier and Duroure's "Mama Sunday Monday or Always."

The Armitage Ballet

JOYCE THEATER—1/20–25. Tickets, $15. Debut of Karole Armitage's new, six-member company, with guests Stephanie Saland, Robert La Fosse, Robert Blankshine. World premieres of *Les Stances a Sophie* and *Like a Rolling Stone; The Watteau Duets*; also *Hipsters, Slipsters, and Finger-Poppin' Daddies.* 1/20 at 7:30; 1/21–24 at 8; 1/25 at 2 and 7:30.

Pilobolus

JOYCE THEATER—1/27–2/22. Tickets, $25. Gala opening, 1/27 at 7:30: "Ciona," "Pseudopodia," "Can't Get Started," "What Grows in Huygen's Window," "Walklyndon," "Land's Edge" (N.Y. premiere). See next week's issue for the rest of the schedule, which includes five premieres.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—1/21 and 1/23 at 8, and 1/25 at 2: **Dancecompass/Nicky Rodriguez** . . . 1/22, 24 at 8: **Maria Formolo,** in "The Beast Under the Bed." The Drive at 120th St. (864-2929). $7.50.

Other

ANNABELLE GAMSON/DANCE SOLOS—Modern-dance classics by Wigman and King, and world premiere of Gamson's "Tanzlieder," set to music by Brahms, sung by the Gregg Smith Singers, played by the Cremona Arts Trio. St. Mark's Church, Second Ave. and 10th St. (924-0077). 1/22, 23, 24 at 8; 1/25 at 5 and 8. $10.

BALLET DE FRANCE—North American debut of this new company. Berlioz's "Romeo and Juliette." Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (807-6480). 1/24 at 8. $13–$17.50.

DEBRA WEISS & DANCERS—Premiere of her "Professor Fosley's Amazing Discovery." Nikolais/Louis ChoreoSpace, 33 W. 18th St. (228-5779). 1/23, 24 at 8; 1/25 at 3. $7.

ELLEN ROONEY DANCE THEATRE—"A Stepping Stone": five repertoire works, with 18 dancers and actors. Washington Square Church, 135 W. 4th St. (691-6500). 1/22, 23, 24, 25 at 8. $6.

FESTIVAL OF DANCE STARS—Artists from U.S., Canadian, and European companies perform in a program that includes three N.Y. and four U.S. premieres. Whitman Hall, Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-2222). 1/24 at 8; 1/25 at 2. $8–$16.

IN TRANSIT—Works by Michele Elliman and Ryn Hodes. Home for Contemporary Theatre and Art, 44 Walker St. (431-7434). 1/21–25 at 8. $7.

MICHIYO AND DANCERS—Seven modern-dance works by Michiyo Tanaka. Japan Society, 333 E. 47th St. (752-3015). 1/22, 23 at 8. $17.

NEUBERT BALLET COMPANY/CHILDREN'S BALLET THEATRE—"Ballet for the Young at Heart." Studio Theater, Carnegie Hall Room 819, 881 Seventh Ave. (246-3166). 1/25 at 3. Donation, $8.

OUT OF THE BLUE—Pan American Festival I. Choreographers and musicians, including Polly Ferman, Demelia Mujica, Brenda Baden-Semper, Sonia Rubinsky. Emanu-El Midtown Y, 344 E. 14th St. 1/24, 25 at 8. $7.

SERENA DANCE THEATER—"Visions of Salome '87"—seven premieres, other works. American Theater of Actors, 314 W. 54th St. 1/25 at 2 and 5. $7.

SUKANYA—Classical dance of India. Barnard College, Minor Latham Playhouse, Broadway and 120th St. (280-4662). 1/27 at 8. $6.

SUSAN HADLEY/BRADLEY SOWASH, and dancers. Collaborative works. Continental Insurance Atrium, 180 Maiden Lane at Front St.; 1/21 at 12:15; free. Also at P.S. 122, 1/23.

YOSHIKO CHUMA AND THE SCHOOL OF HARD KNOCKS, with singer-musician Nona Hendryx and artist Yvonne Jacquette, in "The Big Picture," a performance piece, their first collaboration. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/21–24, 28–31 at 8; 1/25, 2/1 at 3. $8.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chili en nogada, shrimp in garlic sauce. L Tues.–Fri. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. 4–1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–-Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thurs.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St., 925-7414. Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper & chutney sauce, veal champagne with apples. Res. sug. D Tues.–Thurs. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940's style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.–8lb. lobsters. Res. sug. L Mon.–Fri. 11:30–5. Buffet Br Sat.–Sun. 11:30–4. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.–10 p.m. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

HARRY'S AT AMERICAN EXCHANGE—113 Greenwich St., 732-8736. Jacket required. American/continental. Spcls: veal primavera, penne arrabbite, beef Wellington. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–-Fri. 5–10. Private parties for 200. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.–Fri. noon–11 p.m., Sat. 4–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

ARCOBALENO—21 E. 9th St., nr. University Place, 473-2215. Casual. Northern Italian. Spcls: carre di vitello Arcobaleno, pagello Adriatico, homemade gnocchi Portofino. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–5. D Mon.–Sat. 5–11, Sun. 5–10. Private parties for 50. **(M)** **AE, CB, DC.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tues.–Fri.

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noon–3. D Sun.–Mon. 5–11, Tues.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M) AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M) AE.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M) AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I) AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–*midnight.* **(M) AE, MC, V.**

GAYLORD—87 First Ave., bet. 5th & 6th Sts., 529-7990. Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon–midnight. **(I) AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M) AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I) AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M) AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E) AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M) AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M) AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M) AE, CD, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I) AE, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M) AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M) AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M) AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M) AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M) AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M) AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M) AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M) AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M) AE.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M) AE, CB, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M) AE.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M) AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M) AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. South, bet. 28th–29th Sts., 689-1360. Casual. French. Spcls: warm chicken mousse with prunes & port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M) AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St., 533-2293. Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M) AE.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M) AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M) AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St., 840-8810. Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thurs. noon–4. D Sun.–Thurs. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th & 18th Sts., 924-8413. Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francaise, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CHINA VILLAGE—141 W. 33rd St.,244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.–11 p.m. Private parties for 85. **(I)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St., 736-6210. Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30–9 p.m. Bar til 2 a.m. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Dress opt. American. Spcls: Keens mutton chop, 20-oz. shell steak, Dover sole with lobster beurre blanc, game in season. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Fri. 5:30–11, Sat. from 5. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St., 645-1706. Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noirre. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

TWENTY:TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: linguini with lobster, crayfish & chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Fri.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, chicken breast stuffed with mushrooms, brie & ham. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails Sun.–Thurs. at 7, Fri.–Sat. at 8. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket & tie required. American. Spcls: lobster, leek & artichoke salad with white truffle vinaigrette, roast goose fish & deep fried cabbage, calf's liver with mustard sauce & pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** 753-6387. Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow

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CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish, Szechuan style seafood. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St., 355-1200. Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

KAV KAZIAN—361 E. 49th St., 751-0416. Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon–3. D daily 5–10. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, *cold noodles with chili-sesame sauce, crispy shrimp* with walnuts. Res. sug. L daily noon–3. D Sun.–Fri. 5–11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

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TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.-Thurs. noon-11, Fri.-Sat. to midnight, Sun. 1-10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CAFE UN DEUX TROIS—123 W. 44th St., 354-4148. Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.-Fri. 7:30-11. L Mon.-Fri. noon-4. Br Sat. 10:30-4, Sun. 11-4. D daily 4-midnight. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon-3. D daily 5-11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th-51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.-Fri. noon-3. D Mon-Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, lobster a la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 6-10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/3049. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.-Sun. noon-3. D Tues.-Sun. 5:30-midnight. Ent. Tues.-Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange & cilantro, Maryland crabcakes with lobster & herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives & lime. Res. nec. L Mon.-Fri. 11:45-3. Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-11. Ent. Tues.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TURQUOISE—596 Tenth Ave., at 43rd St., 245-4994. Casual. Continental. Spcls: seafood marinara with linguine, fillet of sole in papillote with fresh garden vegetables, breast of chicken mango. Res. sug. L Mon.-Fri. noon-4:30. Br Sat.-Sun. noon-4. D daily 5-midnight. **(I-M)** **AE, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat 5-midnight. S Mon.-Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: vatapa, carne seca com abobora, creme de palmito. Res. sug. L Sat. noon-4. D Mon.-Fri. 6-10, Sat. to midnight. Ent. Closed Sun. **(M-E)** **AE, DC.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.-Sat. 7-11:30, Sun. 7-10. L Mon.-Sat. noon-2:30. Br Sun. 10-2:30. D daily 5:30-10:30. Pre-theatre D 5:30-7. Post-theatre D 10:30-midnight. Pianist Tues.-Sat. & Br Sun. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. **(M)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby, 535-2112. Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. & Sat. 4:30–11:30, Sun. 4:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts., 517-4448. Dress opt. Nouvelle Italian. Spcls: scaloppina tartusata, aragosta fra diavolo. Res. sug. D only Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. from 8. Closed Sun. **(E)** **AE.**

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sauteed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon–Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30–3. D daily 5–11. Pre-theatre prix fixe D. Private parties for 80. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only

Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts., 759-5535. Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.–Fri. noon–3. High tea Mon.–Sat. 3–5. D Mon.–Sat. 7–midnight. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St., 996-6200. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Dress opt. Brasilian/Portugese seafood. Spcls: 3-lb. lobster, shrimp Brasil Brasil, feijoada. Res. sug. Open Mon.–Fri. 4–midnight, Sat.–Sun. from 1 p.m. Ent. Wed.,Fri. & Sat. Private parties for 180. **(M)** **AE, MC, V.**

BRASSERIE BIJOU—321 Columbus Ave., at 75th St., (799-5100.) Casual. French/seafood. Spcls: crontstade d'escargots a l'ail, choucroute aux fruits de mer, sammon grille sauce proivrons rouges. Res. sug. L Mon.–Fri. 11-5. Br Sat. 11–5, Sun. 10:30–4. D daily 5–11:30. S daily till 1:30. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: white salad, wild mushroom & lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke & scallops. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. Tango music Thurs.–Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St., 362-4360. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–1:45 a.m., Fri.–Sat. 5–2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

QUEENS

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

A FORMAL ENGLISH TEA will offer "benefactors" the first public peek at the treasures of 74 dealers, brought together for the annual **New York Winter Antiques Show,** 1/23–2/1 at the Seventh Regiment Armory, Park Ave. and 67th St. This always beautifully designed exhibit/sale, enhanced by floral displays and lamplight, shows furniture and art, jewelry and glassware, carptets and American primitive artifacts—the complete range. This year's special exhibit is "Royal Victoriana: Celebrating the Sesquicentennial of Victoria's accession to the throne with Royal Ephemera from the Forbes Magazine Collection"—that's a direct quote! Ralph Lauren has used fabrics and furnishings from his collection to design the Tiffany Room for the opening parties, which include on 1/23, besides the benefactors tea at 4:30 ($500), the patrons' party ($250) at 6 and the preview party ($150) at 7:30. Admission at other times is $7; hours 11–9 daily, 1–6 Sun. The East Side House Settlement (for preview-day tickets, 665-5250) benefits.

A WINTER FESTIVAL, through 2/1 at **South Street Seaport,** might put one in a snow-and-ice mood, even if the weatherman doesn't always cooperate (50-some degrees F., as we write). Olympic skater Dick Button's ice show, "Skating Through the Years," is a daily highlight, outdoors at Pier 17: Mon.–Fri. at 5:30, 6:15, and 7; Sat. and Sun. at 2:30, 3:15, and 4; it's free, with bleacher seating. This weekend, you can also see ice sculptures created by ten of our top chefs, who will be using 75,000 pounds of ice and working with a nautical theme. Sample hot cider and chestnuts, take a sleigh ride, and watch informal modeling of winter fashions—this last, weekdays at lunchtime. News of the final Festival weekend in the next issue. And be sure to see **Peking: The Men Who Sailed Her,** an exhibit on board the four-masted bark at Pier 16 that celebrates the *Peking*'s 75th birthday . . . While at the Seaport, pay another visit to the **America's Cup Information Center,** at 12 Fulton St. You can get both a historic perspective on the Cup competition and an immediate update on what's going on over in Western Australia. The final challenge gets under way 1/31, and the exhibit stays open through 2/15.

TWO SPECIAL DATES in late January call for open houses: A **Martin Luther King Day celebration,** at the 92nd Street Y on Lexington Ave. 1/19, 3–5, will feature jazz singer Carrie Smith, storyteller Peggy Pettitt, dancer Veronica Yurasits, and the Y's Boys Chorus, along with film clips and talks. Admission is free . . . 1/19 is also **Edgar Allan Poe Day,** especially in the Bronx, at the Cottage named for the writer, at Kingsbridge Rd. and the Grand Concourse. The house will be open all day, with free admission.

GARDEN VARIETY—The glamourpusses of the feline world—than which there are no more glamorous stars anywhere—as well as their even more popular domestic-variety cousins, will be at Madison Square Garden for the **International Cat Show,** 1/23–25, in both the Felt Forum and the Exposition Rotunda, with reserved seating for the final judging a brand-new feature. More than 1,000 cats and their owners are expected, and as usual, there'll be lectures and merchandise and portrait artists for the faithful. Fri. 3–10, Sat. 9 a.m.–7 p.m., Sun. 9–6, with Best of the Best being chosen during the last three hours. $8 Fri., $10 Sat. and Sun., $12 and $15 for "Best" seating (564-4400) . . . The all-new **Ice Capades,** with Olympic pair-skaters Kitty and Peter Carruthers, ice-dancing wonders Judy Blumberg and Michael Seibert, and Teddy Ruxpin, is at Madison Square Garden through 1/25. This edition's theme is "The Best of Times," and one feature is the new group called the Ice Capades Cover Girls. You'll also see adagio artist Tony Paul, Bob Moore and his "magnificent mongrels," and many more ice stars. Show-times: 1/21 at 2 and 7:30; 1/22, 23 at 7:30; 1/24 at 11, 3, 7:30; 1/25 at 1:30 and 5:30; tickets, $7.50–$12.50 (564-4400). **Record note:** After the 1/22 show, the music world's **Janet Jackson** will turn up—not on skates, we're told—to give an abbreviated concert, courtesy of KISS-FM, and a part of the proceeds for the evening will go to the station's Coalition for the Homeless fund.

TOURS

VAN CORTLANDT PARK HIKE—With the Sierra Club of New York (548-6120). 1/24 at 10 a.m., meet at the Visitors Center, Broadway and 242nd St. Free.

ADVENTURE ON A SHOESTRING—Snacks-and-sights safari in Chinatown. 1/25 at 11 a.m., meet on N.W. corner of Canal and Mott Sts. $5 (265-2663).

BROOKLYN PARKS—1/24 at 10 a.m., meet at Prospect Park West and 3rd St. for "Winter Plants and Animals." Free.

MUNICIPAL ART SOCIETY TOURS—(935-3960). **"The Art and Business of Period Frames";** a visit to the gallery and workshop of Eli Wilner, to see his collection of 19th- and early 20th-century frames and to learn about frames as an art form, their history and restoration. 1/20 at 6; $12 . . . **Grand Central Terminal:** Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign; free.

CENTRAL PARK—1/25 at 2, meet at the Dairy, 65th St. west of the Zoo, for a Rangers session with maps and compass. Free (397-3091).

BROOKLYN BIRD CLUB—A walk in Prospect Park, 1/24 (718-499-8428); 1/11. Free.

BROOKLYN-BAY RIDGE TO SHEEPSHEAD—1/25 at 9:30 a.m., meet at 59th St. and Fourth Ave., Brooklyn (Tom Dowling, 718-657-4370, days). Shorewalkers of New York. $3 contribution.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

SPORTS

SOCCER—**New York Express** (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 1/24 at 5:05 vs. Cleveland. $9–$13.

BASKETBALL—**Knicks** (Madison Square Garden Arena; 564-4400): 1/19 at 1 p.m. vs. Boston; 1/27 at 8 p.m. vs. Philadelphia. $8–$20 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 1/19 at 1 p.m vs. Los Angeles; 1/21 at 7:30 vs. Phoenix; 1/23 at 7:30 vs. Seattle. $6–$15.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 1/19, Count Fleet; 1/24, Assault Handicap; 1/25, Coaltown.

WRESTLING—(Madison Square Garden Arena; 564-4400): 1/19 at 7:30 p.m., World Wrestling Federation professional matches. $8–$14.

HOCKEY—**Rangers** (Madison Square Garden Arena; 564-4400): 1/26 at 7:30 vs. Devils; 1/28 at 7:30 vs. Winnipeg. $9–$22. . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 1/22 at 7:35 vs. Calgary; 1/24 at 7:35 vs. Philadelphia. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 1/20 at 8:05 vs. Calgary; 1/27 at 8:05 vs. Winnipeg. $16–$26.

CHILDREN

ANIMALS IN THE STARS at Staten Island Zoological Society (614 Broadway, West Brighton, S.I.; 718-442-3174). 1/24, 1/25 at noon, 1, 2, and 3: Crawl inside a planetarium and watch the stars create animal shapes as seen by the Ancient Greeks. Adults, $3; children, $2.50 (additional $1 museum admission charge). Reservations required.

NEW YORK PHILHARMONIC, a Young People's Concert, Erich Leinsdorf conductor, at Avery Fisher Hall (Broadway at West 64th St.; 874-2424). 1/24 at 2: "Poetic Music"—Stravinsky's *Shrovetide Fair*, Strauss's *The Dinner*, Ruggles's *Angels*, and Copland's *Simple Gifts*. Listen to orchestral works that depict actions and emotions without the use of words. $4, $8.

WHALE'S TALES—Stories of the sea, told by Captain Horace Putnam. South Street Seaport Museum Children's Center, 165 John St. 1/24 at 2. Included in Museum admission: $2 (to 12); adults $4.

PAUL MARQUIS AND MAGIC, sponsored by the Ten Ten Players, at Park Avenue Christian Church (1010 Park Ave. at 85th St.; 879-7669). 1/24 at 11: See a blend of comedy, magic, live doves, balloons, and more. $6.

BROWN ALICE at CCNY, Davis Hall (West 134th St. and Convent Ave.; 690-6900). 1/24 and 1/31 at 2 p.m. and 7 p.m.; 1/22, 1/23, and 1/30 at 10 a.m.: A musical directed by Marie Thomas. Call for prices.

MAGICAL MYTHS at Henry Street Settlement, Arts for Living Center (466 Grand St.; 598-0400). 1/25 at 2: A literary and visual arts program featuring storytelling, a gallery tour, and an arts workshop. Free.

TOM CHAPIN CONCERT at Packer Collegiate Institute (160 Joralemon St., Brooklyn; 718-522-5349). 1/25 at 1: Listen to the singer-guitarist, and participate in a family sing-along. $8.

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—1/24 at 1:30: *Sorcerer's Apprentice and Sleepy Hollow* performed by Pegasus Productions. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from 17th-century New York. $2.

SHERLOCK HOLMES AND THE RED-HEADED LEAGUE, a musical about the brilliant sleuth and his sidekick Dr. Watson, will be presented by Peter Webb, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). 1/24, 1/31 at 1; 1/25, 2/1 at 12:30. $9, $12.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 1/24 and 1/25 at 11 and 1: *Babes in Toyland*, by Betty Nelson. $3.

HANSEL AND GRETEL, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 2/1. $3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore East (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Also at Eeyore's Bookstore West (2212 Broadway between 78th and 79th Sts.; 362-0634). Every Sun. at 11 a.m. Both programs, free.

LONG RUNNERS—**Mostly Magic** (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show with Brian McGovern and Imam, every Sat. at 2. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun., 1/25 at 1:30: *The Funzapoppin Show.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. $5. . . *The Beat Is With You,* an original rock musical, presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6. . . . *Alfred the Dragon Is Here Again* by the Young People's Department at

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New Media Repertory Co., (St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat., 1/24 at 3:30 p.m. Adults, $4.50; children $3.50.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932): 1/24 and 1/25: "Texture in Art—Objects Made of Wood"—Weekend activities include studio workshops, films, and drawing classes. Gallery adventure (includes sketching and hands-on-project), Sat. at 11 and 2:30 and Sun. at 11, Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk/gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30–3 (Uris Center). Free.

CITY OF NEW YORK PARKS AND RECREATION—At the Marionette Theatre (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2. . . At the Heckscher Puppet House (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2.

INFOQUEST CENTER—A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing the incredible mass of data available in the "Information Age." Meet Gor-don, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10–6 daily except Mon. and holidays; Tue. to 9 p.m. Free.

SOUTH STREET SEAPORT MUSEUM—Through January at the Children's Center, 165 John St. (669-9400): "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills. Adults, $4; seniors, $3; and children, $2. Hours: 10–5 daily.

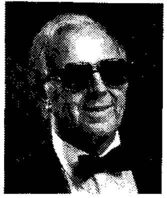
CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): 1/24 and 1/25 at 1:30 and 3: "India: Its Games, Its Traditions"—Guests from the Asia Society will present workshops in Indian hand movements and Indian folk dances. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 1/19 at 2: "A Musical Tribute to Martin Luther King" by Akyene Baako; 1/24 at 1:30 and 3: "The Attic Adventure"—Children can see this play about self-awareness performed by The Floating Hospital Theatre. Daily: "Sounds Around": Exhibits on how humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach a lesson on how our bodies work. Hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12. . . Every Sat. at 11: "Arty-Facts"—a workshop that explores art concepts with games for children 4 and older. Hours: Mon., Wed., Thu., and Fri. 10–5, Sat. 11–6, Sun. 1–6. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 1/25 at 1 and 3: "Thinking Bodies in Motion"—Three professional dancers will show how dance evolves from everyday events and emotions (reservations required). "Storytelling"—Every Sat. at 11:30 a.m., for preschoolers. Also, in the 3rd-floor Main Gallery: "Building Buildings." . . . Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

NEW YORK AQUARIUM (W. 8th St., Brooklyn; 718-266-8500)—Walruses, dolphins, sea lions, whales, sharks, and more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea . . . "90th Anniversary Retrospective"—A photographic exhibition that traces 90-years of notable events in the New York Aquarium's history. Hours: Open every day, 10 a.m.–4:45. Adults, $3.75; children 2–12, $1.50 (under 2 free); senior citizens, free Mon. (except holidays)–Fri. after 2 p.m.



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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. 1/21, Louise Peroraro Trio. 1/22, Gib Veconi Trio. 1/23,24, Valery Ponomarev Trio. 1/25, Maryanne Giordano Trio. 1/26, Doug White Trio. 1/27, Ritch Barbera Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 1/22, Janis Siegel. 1/23–25, The Gerry Mulligan Concert Jazz Band. 1/26, John Richmond All Stars with Kenny Barron, Ray Drummond, Billy Hart. 1/27–2/1, Morgana King; Buddy DeFranco; Terry Gibbs Quintet. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 1/21,28, Buster Poindexter and his Banshees of Blue. 1/23,24, Leon Redbone; Steve Skrovan. 1/27, Michael Hedges; Richard Price. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Thru 1/24, Red Mitchell with John Campbell. 1/25, Danny Moore Trio with Red Mitchell & Harold Mabern. 1/26–31, Red Mitchell with Kenny Barron. Sets from 9:45. **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 1/25, The Chico Hamilton Quartet, Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 1/26 at 9 & 11, Bucky and John Pizzarelli, Jr. 1/27–2/1, The Lou Donaldson Quartet. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live D.J. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 1/24, Skip Healy & Ellen Cohn. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 1/25, Steve Kuhn and special friends - Sheila Jordan, Dave Liebman, Buster Williams, and Al Foster. 1/27,28, Rory Stuart Quartet with Armen Donelian, Anthony Cox, and Keith Copeland. Shows Tues.–Thurs. at 8 & 10, Fri. & Sat. at 8, 10 & midnight. **AE, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., 925-7414. 1940s-style antiques store and restaurant. 1/22, Elizabeth Beskin. 1/23 at 9, Shelle Ackerman; Deanna Kirk Trio at midnight. 1/24 at midnight, Shebah. 1/27, Open mike night with Steven Potfora. Shows Fri. & Sat. at 9 and midnight, Sun. at 5, Tues. at 8. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. 1/21 at 8:30, Gina Joyce Trio. **AE.**

GREGORY'S—63rd St. & First Ave., 371-2220. 1/21–24 at 10, singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Mon.–Fri. 5–10, singer-pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon. 10–3 a.m., singer-pianist Howard Barry with Bill Moring on bass. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St., 319-6650. Every Wed. from 9 p.m., Ed Polcer with Ken Peplowski - Frank Vignola Quartet. Thurs.–Sat. at 9, 10:30 and midnight, Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 1/21, Lonesome Val; Safety Games. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 1/24, pianist Hilton Ruiz with Major Holly on bass. 1/25,26, pianist Esther Blue. 1/27–31, pianist Roland Hanna with Clint Houston on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. *The Best of Spike Jones,* featuring the New York Jazz Repertory Ensemble, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 1/21, Hiko Band. 1/22, Big Dog. 1/23,24, McCoy Tyner. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 1/21 at 8:30, Sandy Jordon. 1/22 at 8:30, Norma Lana. 1/23 at 9, Karin Wolfe. 1/24 at 9, Joe Francis. **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Mon.–Thurs., singer pianist Rudy Roberson. Fri. & Sat., singer David Raleigh. Shows at 8 p.m. **AE, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/22,23, W.A.S.P. 1/24, Carl Perkins. 1/29, Vanilla Fudge War; Rare Earth. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. 1/21, String Trio of New York with Charles Burnham, James Emery, John Lindberg. 1/22, Gerry Hemingway, Mark Helias, Ray Anderson. 1/23,24, The Group with Ahmen Abdullah, Marion Brown, Billy Bang, Sirone, Andrew Cryille. 1/25, Roger Kellaway with Lamar Alsop, Rugh Alsop, John Goldsby. 1/26, Gil Evans' Orchestra. 1/27, Frank Gordon Quintet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 1/24 at 9 & 11, Dennis Edwards (formerly with the Temptations). 1/27–31, jazz-pianist Dorothy Donegan. Shows Tues.–Thurs. at 9 & 1, Fri. & Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 1/21, Combo Limbo; Foreign Legion. 1/22, The Minds Eye - Headless Horsemen; The Ravens; Black Light Chameleons. 1/23, 24, Uptown Horns & Friends. 1/25, Funk Philharmonik. 1/26, Wild Blue Yonder; Jung. 1/27, Beema Duma; Idle Chatter. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 1/21,22, Carol Britto. 1/23,24, Lance Hayward alternating with Carol Britto. 1/25–27, Lance Hayward. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Tues.–Sun., pianist Adam Makowicz and Jimil Nassar on bass. Every Mon., singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 1/25, James Williams Quintet. 1/26, Mel Lewis Jazz Orchestra. 1/27,28, Phil Woods Quintet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. 1/21–25, Mark Morganelli & the Jazz Forum. 1/28–2/1, Cecil Payne. Jazz, Tues.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 1/24, pianist Ellis Larkins. 1/25, guitarist Gene Bertoncini with Michael Moore on bass. 1/26–31, guitarist Mick Goodrick with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 1/21,22, James Brown. 1/23, Max Creek; Tommy Joe White. 1/24, Beat Rodeo; Tommy Joe White. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. Thru 1/22,28,29, Tommie Joe White. 1/23, Mike Heaphy; Dominick. 1/24, Mike Heaphy; Deborah Snow. 1/26,27, Tom Russell. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 2/8, comedienne Pudgy, Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/25, comedians Ben Creed, Randy Credico, Mike Egan, Richie Minervini, Danny Curtis, and Hiram Kasten. Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. 1/26–2/1, comedians Steve Rizzo, Billy Wynn, Richie Minervini, Mike Egan, Danny Curtis, Hiram Kasten. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 1/21, magician Imam and comedian Terry Day. 1/22, magician

Torkova and comedian Terry Day. 1/23, magician Slydini and comedian Keith Thomas. 1/24, magician Imam and comedian Keith Thomas. 1/27, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 1/25, Bill McCarty, Barry Mikrug, Bob Batcheldor. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Singer Michelle Celli and the Wayne Sabella Trio alternating with singer-pianist Tommy Furtado. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident Twenty-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club–restaurant–bar featuring the live music of Brazil, Africa, and the Caribbean. 1/21, Kevin Eubanks; Out of the Blue. 1/22, Olu Dara and Natchezsippi Dance Band. 1/23, Mikata. 1/24, Loremil Machado and Sarava Samba. 1/27, Tribute to Baden Powell Brazilian Guitar Music. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . .1/21 at 9, Leigh Clark; Collins & Friedman at 10:30. 1/22 at 9, Artificial Intelligence; Steven Hayes at 10:30. 1/23 at 9, Collins & Friedman; Laurie Beechman at 11. 1/24 at 9, Steven Hayes; Laurie Beechman at 11. 1/27 at 9, Scaramouche. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret–restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30 . . . John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

ELEONORA—117 W. 58th St., 765-1427. Italian restaurant. 1/23, singer LaReine LaMar with David Lewis on piano; Annette Williams and Patricia Giammarinaro. 1/24, LaReine LaMar; Joe Teig. Shows at 8:45 & 10:45. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 1/21 at 10:30, Rick Burd. 1/22 at 10:30, Lee Dratfield. 1/25 at 10:30, Open mike. 1/26 at 7:30, Eric Johnson; *Big Blondes*, comedy revue at 9. 1/27 at 10:30, *Fulfilled Fantasies,* musical revue. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 1/21 at 8, Partners: Sue and Anne. 1/22 at 8, The Outcasts. 1/23,24 at 8, David Welsh in *The Damned Thing*; Bobby Tremaine at 11. 1/24 at 11, Rhonda Helfman. 1/26, ventriloquist Todd Stockman. 1/27 at 8, Susan Hale. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, B.J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues. at 8, Wed., Fri., Sat. at 7 & 10, Sun. at 3. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 1/23 at 8, DeShawn Hatcher; Carol McCann at 10:30. 1/24 at 8, Patti Klein; Marianna Young at 10:30. 1/26 at 8, Open-mike night. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Michael Feinstein, every Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Jazz-pianist George Shearing, every Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., Sun. 5:30–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist-singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun. & Mon. 6–10, Tues. & Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sat. from 8:30–12:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St., 489-6100. Restaurant/piano bar with composer/lyricist/pop-jazz singer Ann Hampton Callaway, every Thurs.–Sat. from 9–1 a.m. **AE,MC,V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American-continental restaurant with popular song-stylist Danny Apolinar every Tues.–Sat. from 10 p.m.–2 a.m. Singer pianist Buddy Barnes takes over Sun. & Mon. from 9 p.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art Deco lounge featuring the Joe Derise Duo, Tues.–Sat. from 9–1 a.m. Singer-pianist Phyllis Meltzer, Sun. from 7–11. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar–restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

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RADIO HIGHLIGHTS

Wed., Jan. 21

3:00/WNCN—Haydn: Cto for Oboe in C; **Bach:** "Brandenburg" Cto #6 in B-Flat.

WNYC—Ives: Concord Sonata.

4:00/WQXR-AM/FM—Mozart: Piano Cto #2 in B-Flat; **Gershwin:** Three Preludes.

5:00/WNCN—Albinoni: Cto in C, Op. 10, #3; **Ricciotti:** Concertino for 4 Violins, Viola, Cello & Bass.

6:00/WNCN—Bach: Trio Sonata for Organ #1 in E-Flat.

7:04/WQXR-AM/FM—Schubert: Flute & Piano Sonata in a.

8:00/WNCN—Mozart: Sonata for Piano #18 in F; **Brahms:** "Academic Festival" Ov, Op. 80.

WNYC—Holst: *Hammersmith.*

8:05/WQXR-AM/FM—Wolf-Ferrari: *The Secret of Suzanne:* Ov; **Chopin:** Andante Spianato & Grand Polonaise in E-Flat.

9:00/WNCN—Schubert: Lieder; **Sibelius:** *Pelléas et Mélisande,* Op. 46.

9:06/WQXR-AM/FM—*McGraw-Hill* Young Artists Showcase. Robert Sherman, host.

Thurs., Jan. 22

3:00/WNCN—Beethoven: *Creatures of Prometheus,* Op. 43: Highlights; **Wagner:** *Siegfried Idyll.*

WNYC—Kabelevsky: *Requiem.*

4:00/WQXR-AM/FM—Dittersdorf: Oboe Cto in G; **Scarlatti:** Two Sonatas.

5:00/WNCN—Schubert: Scherzi; **J.C. Bach:** Oboe Qt in B-Flat.

6:00/WNCN—Haydn: Piano Trio.

7:03/WQXR-AM/FM—Ensembles of the Philharmonic. Live concert featuring members of the New York Philharmonic.

8:00/WNCN—J. Stamitz: Sinfonia in D, Op. 7, #6, "The Rider"; **Franck:** *Les Eolides.*

WNYC—Chamber Music at the Y. Kalichstein-Laredo-Robinson Trio, with violist Michael Tree, clarinetist Harold Wright. **Haydn:** Piano Trio in C; **Beethoven:** Clarinet Trio, Op. 11.

8:05/WQXR-AM/FM—Schubert: *Rosamunde:* Ov; **Schubert:** Sym #8 in b.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Jean-Pierre Rampal, flute, Alain Marion, flute, John Steele Ritter, piano & harpsichord. **Bolling:** Suite for Flute & Jazz Piano; **Doppler:** Duettino American, Op. 37, for 2 Flutes & Piano.

Fri., Jan. 23

3:00/WNCN—Beethoven: Qt #11 in f, Op. 95; **Hotteterre:** Trio Sonata in C.

WNYC—Hindemith: *Das Marienleben.*

4:00/WQXR-AM/FM—Bottesini: Grand Duo for Violin, Double Bass & Orch; **Bartok:** Three Rondos on Folk Tunes.

5:00/WNCN—Beethoven: Sonata for Piano #6 in F, Op. 10, #2; **Mozart:** *Idomeneo:* "Chio mi scordi di te?"

6:00/WNCN—Vivaldi: Cto for 2 Violins, Lute & Continuo in D.

7:04/WQXR-AM/FM—Glinka: Qt in F.

8:00/WNCN—Bach: Cantata, "Liebster Immanuel, Herzog der Frommen."

WNYC—*Ratsumies* (The Horseman). An opera in three acts by Aulis Sallinen.

9:00/WNCN—Great Performances. **Verdi:** *Otello* (Freni, Vickers, Berlin Phil Orch/von Karajan). Simulcast with WNET-TV/Channel 13.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Jan Krenz, conductor; pianist Emanuel Ax. **Mozart:** Sym #32 in G; **Schoenberg:** Piano Cto; **Dvorak:** Sym #9 in e, "New World."

Sat., Jan. 24

9:05 a.m./WQXR-AM/FM—Piano Personalities. Van Cliburn, pianist. **Beethoven:** Piano Sonata #8 in c; **Chopin:** Barcarolle in F-sharp.

10:00 a.m./WNCN—Handel: *Berenice:* Minuet.

WNYC—Tchaikovsky: *Nutcracker* selections.

10:04 a.m./WQXR-AM/FM—Jenkins: Fantasia, "Newark Siege"; **Grieg:** *Holberg* Suite.

11:00 a.m./WNCN—Alberti: Sonata a 4 con Trombe.

WNYC—Sibelius: *Oceanides.*

11:04 a.m./WQXR-AM/FM—Mozart: Flute & Harp Cto in C; **Delius:** *Florida* Suite: "At Night."

12:00/WNCN—Handel: Sonata for Violin & Continuo in g, Op. 1, #10.

WNYC—Ramsier: Divertimento Concertante on a Theme of Couperin.

12:05/WQXR-AM/FM—Ravel: Piano Cto for the Left Hand.

1:00/WNCN—Chopin: Mazurka #47 in a, Op. 68, #2.

WNYC—Takemitsu: *Corona London Version.*

1:30/WQXR-AM/FM—The Metropolitan Opera Broadcast. **Wagner:** *Tannhäuser* (Norman, Randova, Cassilly, Hagegard, Rootering/Levine).

5:00/WNCN—Rachmaninoff: Suite for 2 Pianos, #2, Op. 17.

6:04/WQXR-AM/FM—Mozart: Violin Cto #4 in D; **Britten:** *Soirées Musicales.*

7:00/WNCN—Bach: Orchestral Suite #1 in C.

8:00/WNCN—Litolff: Cto Symphonique #4 in d, Op. 102.

8:04/WQXR-AM/FM—Tchaikovsky: Suite #3 in G.

9:00/WNCN—Saturday Night Opera. **Wagner:** *Tannhäuser* (Popp, König, Weikl, Moll, Bavarian Radio Sym & Chorus/Haitink).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi; pianist Rudolf Firkusny. **Haydn:** Sym #88 in G; **Beethoven:** Piano Cto #3 in c, Op. 37; **Ives:** Sym #4.

Sun., Jan. 25

9:04 a.m./WQXR-AM/FM—Piano Personalities. Paul Badura-Skura, pianist. **Mozart:** Rondo in D; **Mozart:** Piano Sonata #12 in F.

10:00 a.m./WNCN—Classic Guitar. **Boccherini:** Guitar Qnt in d; **Mignone:** Studies for Guitar: #1–#5.

WNYC—Dvorak: Romantic Pieces, Op. 75.

11:00 a.m./WNCN—Saint-Saëns: Cantata, "Halt' im Gedächtnis Jesum Christ."

WNYC—Vintage performances by Arthur Rubinstein.

12:00/WNCN—Holst: *St. Paul's* Suite.

12:05/WQXR-AM/FM—Mendelssohn: Violin Cto in e.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; tenor Siegfried Jerusalem. **Liszt:** Episode #2 from Lenau's *Faust* (Mephisto Waltz); A "Faust" Sym.

WNYC—Puccini: *Messa di Gloria.*

3:04/WQXR-AM/FM—The New York Philharmonic. Luciano Berio, conductor; pianists Katia and Marielle Labeque, violist Aldo Bennici. **Berio:** Voci for Viola & Orch (N.Y. premiere); **Haydn:** Sym #90 in C; **Berio:** Cto for 2 Pianos.

3:30/WNCN—Haydn: Sym #84 in E-Flat; **Monteverdi:** Psalm 109: Dixit Dominus.

4:00/WNCN—Prokofiev: *Lieutenant Kijé* Suite, Op. 60.

5:00/WNCN—Haydn: Sym #53 in D, "Imperial."

6:05/WQXR-AM/FM—Rimsky-Korsakov: "Antar" Sym.

7:00/WNCN—Schumann: *Lieder Album for the Young,* Op. 79: #12–#20.

WNYC—Martin: Cto for 7 Wind Instruments; **Messiaen:** Piano Preludes.

7:30/WQXR-AM/FM—Mozart: *Eine Kleine Nachtmusik.*

8:00/WNCN—Wagner: *Götterdämmerung:* "Dawn" and "Siegfried's Rhine Journey"; **Bizet:** *Les Pêcheurs de Perles:* "Je crois entendre encore."

8:05/WQXR-AM/FM—Delta Opera House. **Meyerbeer:** *Le Prophete* (McCracken, Horne, Scotto, Hines, Royal Phil Orch/Lewis).

9:00/WNCN—Dohnányi: Qt #2 in D-Flat, Op. 15; **Beethoven:** "Coriolan" Ov, Op. 62.

Mon., Jan. 26

3:00/WNCN—Bach: *Well-Tempered Clavier,* Book I: Prelude; **F. Couperin:** Concert Royal #1 in G.

4:00/WQXR-AM/FM—Debussy: Suite *Bergamasque;* **Telemann:** Cto in D.

5:00/WNCN—F. and C. Doppler: Fantaisie sur des motifs hongrois, Op. 35.

6:00/WNCN—Debussy: *Nocturnes:* "Sirènes."

7:03/WQXR-AM/FM—Beethoven: Octet for Winds in E-Flat.

8:00/WNYC—The 1986 Salzburg Festival. Vienna Philharmonic with James Levine. **Mozart:** Piano Cto in B-Flat; **Bolcom:** Sinfonia Concertante for Viola, Cello & Orch (premiere); **Mozart:** Sym in E.

8:05/WQXR-AM/FM—Falla: *Nights in the Gardens of Spain;* **Suk:** Serenade for Strings in E-Flat.

9:00/WNCN—Beethoven: Sonata for Piano #4 in E-Flat, Op. 7; **Donizetti:** *Lucia di Lammermoor:* "Regnava nel silenzio . . . Quandro rapito in estasi."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Neeme Jarvi, conductor; pianist Emanuel Ax. **Part:** Collage on the Theme B-A-C-H; **Beethoven:** Piano Cto #4 in G; **Bizet:** Sym in C.

Tues., Jan. 27

3:00/WNCN—Mozart: Cto for Piano #5 in D; **Handel:** *Ariodante:* Ballet Music.

WNYC—Sylvia Marlowe in 20th-Century Music.

4:00/WQXR-AM/FM—Giuliani: Cto in E for 2 Mandolins; **Balakirev:** *Islamey.*

5:00/WNCN—Vivaldi: Cto for Cello in G; **Saint-Saëns:** Cto for Violin #1 in a, Op. 20.

6:00/WNCN—Vivaldi: Cto for 2 Mandolins, Strings & Harpsichord in G.

7:03/WQXR-AM/FM—Foote: Trio #2 in B-Flat.

8:00/WNCN—WNCN Live. Alexander String Quartet.

WNYC—St. Paul Chamber Orchestra. Jacob Druckman, conductor. **Druckman:** *Lamia* (world premiere chamber version); **Ruders:** *Corpus Segouris;* **Copland:** *Dickinson Songs.*

8:05/WQXR-AM/FM—Mozart: Notturno in D for Four Orchestras.

9:00/WNCN—Mozart: Serenade #4 in D; **Weinberger:** *Schwanda:* Polka & Fugue.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Rafael Fruhbeck de Burgos, conductor; tenor Philip Bologna, baritone Douglas Lawrence, cellist William Stokking, violist Joseph de Pasquale. **Falla:** *El retablo de maese Pedro;* **R. Strauss:** *Don Quixote.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, January 21–23 and 26–27

2 **WCBS**
975-4321
4 **WNBC**
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708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to many last-minute changes.

6:00
2 *Today's Business*
4 *Today in New York*
5 *Jayce and the Wheeled Warriors*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind: Public Affairs*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Wed.: **Movie:** *Dusty*
Mon.: *Toby and the Koala Bear*
S Thu.: **Movie:** *Marie: A True Story*
Fri.: **Movie:** *A Piano for Mrs. Cimino*

6:15
21 *AM Weather*

6:30
2 *Morning News*
4 News
5 *Centurions*
9 *700 Club*
11 Wed.–Fri.: *Robotech*
Mon.–Tue.: *Mask*
21 *Nightly Business Report*
H Thu.: *Survival Series*
M Fri.: *A Gospel Session*
Tue.: **Movie:** *Carson City*
S Tue.: **Movie:** *Reds*

6:35
H Tue.: *It's No Crush, I'm in Love*

6:45
H Fri.: *The Animal Alphabet*

7:00
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Lilias, Yoga and You*
31 *Ohayo! New York*
M Wed.: **Movie:** *Can't Stop the Music*
Mon.: **Movie:** *Head Office*
S Wed.: **Movie:** *Eddie and the Cruisers*

7:30
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *GoBots*
21 *Hooked on Aerobics*
H *Fraggle Rock*
M Thu.: **Movie:** *French Lesson*
Fri.: *Animals Are Beautiful People*
S Mon.: *Blind Sunday*

8:00
5 *The Flintstones*
11 *Galaxy Rangers*
13 *3-2-1 Contact*
21 *Sesame Street*
H Wed.: **Movie:** *This Is Elvis*
Thu.: **Movie:** *Mommie Dearest*
Fri.: **Movie:** *Reds*
Mon.: **Movie:** *Talk to Me*
Tue.: **Movie:** *Shaker Run*
M Tue.: *Maxtrax #28*
S Thu.: **Movie:** *Young Sherlock Holmes*
Fri.: **Movie:** *National Lampoon's European Vacation*

8:30
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers' Neighborhood*
M Mon.: **Movie:** *The Aviator*
Tue.: **Movie:** *Beyond the Poseidon Adventure*
S Mon.: *Jennifer's Journey*, Part 4

9:00
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Wed.: *The Movie Show #6*
Thu.: **Movie:** *She Wore a Yellow Ribbon*
Fri.: **Movie:** *Operation Pacific*
S Wed.: *Mom and Dad Can't Hear Me*
Mon.: *Robin Hood:* "The Pretender"

9:30
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Rhoda*
31 *Body Electric*
H Mon.: *Not* Necessarily *the News*
Tue.: **Movie:** *A View to a Kill*

10:00
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Falcon Crest*
31 *International Television*
H Wed.: *Not* Necessarily *the News*
Mon.: **Movie:** *A Chorus Line*
M Wed.: **Movie:** *Just One of the Guys*
S Wed.: **Movie:** *The Lullaby of Broadway*
Thu.: **Movie:** *On the Town*
Fri.: **Movie:** *Breakthrough*
Mon.: **Movie:** *The Badlanders*
Tue.: **Movie:** *Julius Caesar*

10:30
2 *New Card Sharks* (cc)
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
H Wed.: **Movie:** *O'Hara's Wife*
Thu.: **Movie:** *Shaker Run*
M Mon.: **Movie:** *Harvey Middleman, Fireman*
Tue.: **Movie:** *The Member of the Wedding*

11:00
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Value Television*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Best Talk in Town*
M Thu.: **Movie:** *Turk 182!*
Fri.: **Movie:** *Sylvester*

11:30
4 *Scrabble*
7 *Webster*
9 *I Dream of Jeannie*
11 *Good Times*
H Fri.: *Not* Necessarily *the News*
S Fri.: *Van Halen*

12 NOON
2 9 News
4 *Super Password*
5 *Made in New York*
7 *Ryan's Hope*
11 *Sanford and Son*
31 *The Duchess of Duke Street*
H Wed.: **Movie:** *Murphy's Romance*
Thu.: **Movie:** *Silver City*
Fri.: **Movie:** *Home From the Hill*
Mon.: **Movie:** *Iron Eagle*
Tue.: **Movie:** *Once Bitten*
M Wed.: **Movie:** *Gotcha!*
Mon.: *The History of White People in America* (cc)
Tue.: **Movie:** *French Lesson*
S Wed., Tue.: **Movie:** *Mask*
Thu.: **Movie:** *Beyond the Poseidon Adventure*
Mon.: **Movie:** *Young Sherlock Holmes*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
11 Wed.: **Movie:** *Lucky Lady* (1975). Gene Hackman.
Thu.: **Movie:** *Portrait of Jennie* (1948). Jennifer Jones.
Fri.: **Movie:** *Born Again* (1948). Dean Jones.
Mon.: **Movie:** *Promise at Dawn* (1971). Melina Mercouri.
Tue.: **Movie:** *The Magnificent Seven Ride!* (1972). Stephanie Powers.
M Mon.: **Movie:** *Blood Alley*
S Fri.: **Movie:** *Reds*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 Wed.: **Movie:** *Two-Faced Woman* (1941). Greta Garbo, Melvyn Douglas.
Thu.: **Movie:** *Has Anybody Seen My Gal* (1952). Piper Laurie.
Fri.: **Movie:** *Sorrowful Jones* (1949). Bob Hope.
Mon.: **Movie:** *Ten Rillington Place* (1971). John Hurt.
Tue.: **Movie:** *Touch of Evil* (1958). Charlton Heston.
31 *War and Peace* (except Thu., Tue.)
Thu.: *Playing Shakespeare:* "Rehearsing the Text"
Tue.: **Movie:** *John Lennon: A Journey in the Life*
M Thu.: **Movie:** *That Forsyte Woman*
Fri.: **Movie:** *The Slugger's Wife*

1:30
2 *As the World Turns*
H Tue.: **Movie:** *Murphy's Romance*
M Tue.: **Movie:** *Just One of the Guys*

2:00
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
31 *The Pallisers*
H Wed.: **Movie:** *The Jewel of the Nile*
Thu.: **Movie:** *A Chorus Line*
Mon.: **Movie:** *Silver City*
M Wed.: **Movie:** *Carson City*
S Wed.: **Movie:** *Eddie and the Cruisers*
Thu.: **Movie:** *The Jewel of the Nile*
Mon.: **Movie:** *Firstborn*
Tue.: **Movie:** *Once Bitten*

2:30
2 *Capitol*
5 *The Jetsons*
11 *Superfriends* (except Wed.)
13 Wed.–Fri.: *French Chef*
Mon.: *Frugal Gourmet*
Tue.: *Microwaves Are for Cooking*
H Fri.: **Movie:** *Sesame Street Presents: Follow That Bird*
M Mon.: **Movie:** *The Gold Rush*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Vegas*
11 *Smurfs*
13 Wed.: *Justin Wilson's Louisiana Cooking*
Thu.: *Great Chefs of Chicago*
Fri.: *Frugal Gourmet*
Mon.: *This Old House*
Tue.: *A House for All Seasons*
21 *Lilias, Yoga and You*
31 Wed., Mon.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri.: *The Perkins*
Tue.: *The Adventures of Sherlock Jones and Proctor Watson*
M Thu.: **Movie:** *Silverado*
Fri.: **Movie:** *Harvey Middleman, Fireman*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 Wed.: *Woodwright's Shop*
Thu.: *Hometime:* "Finish Carpentry"
Fri.: *Victory Garden*
Mon.: *Sesame Street*
Tue.: *A House for All Seasons*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Tue.: *It's No Crush, I'm in Love*
M Wed.: **Movie:** *Summer of '42*
Tue.: *The Movie Show #6*

4:00
2 *Divorce Court* (except Tue.)
Tue.: *School Break*
4 *Donahue* (except Tue.)
Tue.: *Main Street*
5 *He-Man*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *After School Special*
9 *Police Woman*
11 *G. I. Joe*
13 *Sesame Street*
21 *Mister Rogers' Neighborhood*
H Wed.: *Blue Line*
Thu.: *Survival Series*
Fri.: **Movie:** *BMX Bandits*
Mon.: *Courage*
M Mon.: **Movie:** *Bitter Harvest*
S Wed.: *White Mane*
Thu.: *Pudd'nhead Wilson*
Fri.: *Around the World in 80 Days*
Mon.: *Jennifer's Journey*, Part 4
Tue.: *Mom and Dad Can't Hear Me*

4:30
2 *Superior Court* (except Tue.)
5 *Thundercats*
11 *The Transformers*
21 *3-2-1 Contact*
31 Wed.: *The Living Planet*
Thu.: *Heritage: Civilization and the Jews*
Fri.: *Planet Earth*
Mon.: *Bradshaw: On the Family*
Tue.: *Moments in Time*
H Mon.: *Toby and the Koala Bear*

Tue.: **Movie:** *Dusty*
M Fri.: **Movie:** *Blood Alley*
Tue.: **Movie:** *Sweet Dreams*
S Wed.: *Free to Be You and Me*
Mon.: *Blind Sunday* (cc)

5:00
2 4 7 News
5 *Diff'rent Strokes* (except Fri.)
Fri.: *Frosty's Winter Wonderland*
9 *Hart to Hart*
11 *Love Boat*

13 Wed.–Fri.: *Mister Rogers' Neighborhood*
Mon.–Tue.: *Square One Television*
21 *Sesame Street*
H Wed.: *It's No Crush, I'm in Love*
Thu.: **Movie:** *The Longshot*

S Tue.: **Movie:** *Peter Lundy and the Medicine Hat Stallion*

5:30
2 News
5 *Facts of Life*
13 *3-2-1 Contact*
31 Wed.: *Criminal Justice*
Thu.: *Black Viewpoint*
Fri.: *Arts in New York*
Mon.: *Insight*
Tue.: *Beyond the Headlines*
H Fri.: **Movie:** *Tender Mercies*
M Wed.: **Movie:** *Second Fiddle*
Thu.: **Movie:** *Diane*
S Wed.: *Mom and Dad Can't Hear Me*
Thu.: *Jennifer's Journey*
Fri.: *The Get Along Gang*
Mon.: *Pudd'nhead Wilson*

5:45
31 *News From City Hall*

Weeknights, January 21–23 and 26–27

WED., JAN. 21

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Once Bitten*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *Brief Encounter*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Body Watch:* "Secrets of Longevity"
21 *Nightly Business Report*
M *The Movie Show #6*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Hummingbirds"
H *Not* Necessarily *the News*

8:00
2 *Mike Hammer*
4 *Highway to Heaven*
5 **Movie:** *Two of a Kind* (1983). John Travolta.
7 *Perfect Strangers*
9 News
11 **Movie:** *Fame Is the Name of the Game* (1966). Tony Franciosa.
21 *An Evening of Championship Skating*
31 **Special:** *Video Music Box:* "The Making of *Sun City*"
H **Movie:** *Stripes*
M **Movie:** *Just One of the Guys*
N **Movie:** *Girls Town*
S **Movie:** *Missing in Action 2: The Beginning*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Metroline:* "Housing the Homeless"

9:00
2 *Magnum, P.I.*
4 **Special:** *Gimme a Break*
7 *Dynasty*
9 **Special:** *The Story of the M.I.A.'s.* Investigates why soldiers, who were left behind in Asia after the Vietnam War, have not been released.
21 **Movie:** *Eyes on the Prize: America's Civil Rights Years, 1954–1965* (1986)
31 *First City*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
13 *Smithsonian World:* "The Last Flower." Documents the painstaking process by which a master of art restoration is rescuing *The Last Supper.*
21 *Ethics on Trial*
31 *First Edition*
H *The Hitchhiker*
M **Movie:** *American Flyers*
N **Movie:** *High School Confidential*
S **Movie:** *Mask*

10:30
11 News
H *The Hitchhiker*

10:45
31 *Risking It All*

11:00
2 4 7 News
5 *Joan Rivers*
9 **Basketball:** Knicks vs. Dallas (concludes at 2 a.m., approx.)
11 *Odd Couple*
13 *Evening at Pops.* Natalie Cole, Johnny Mathis
21 *Monty Python's Flying Circus*
H **Movie:** *The Jewel of the Nile*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics*

11:55
M **Movie:** *Stand Alone*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Goodbye, Mr. Chips*
21 *Long Island Report*
N **Movie:** *Sex Kittens Go to College*

12:10
S **Movie:** *Scarred*

12:30
4 *David Letterman*
7 *New Dating Game*

12:40
2 **Movie:** *Fast Friends* (1979). Carrie Snodgress.

12:50
H **Movie:** *Murphy's Romance*

1:00
5 *I Love Lucy*
7 **Movie:** *One Summer Love* (1976). Beau Bridges.
11 *Twilight Zone*

1:30
4 11 News
5 *Get Smart*

1:35
M *The Movie Show #6*
S **Movie:** *Runaway Train*

2:00
2 News
4 *Crosswits*
5 **Movie:** *Buona Sera, Mrs. Campbell* (1969). Shelley Winters, Peter Lawford.
9 **Movie:** *The Last Giraffe* (1979). Simon Ward. True story of a young couple's adventures raising a rare Rothchild giraffe in Africa.
11 *Harry-O*

2:20
M **Movie:** *Crossover*

2:30
4 *Sally Jessy Raphaël*

2:40
H **Movie:** *The Park Is Mine*

3:00
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Whtie Shadow*

3:30
4 *Here's Lucy*

3:35
S *White Mane*

4:00
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Tell Me My Name* (1977). Arthur Hill. A mother is confronted by the illegitimate daughter she gave up for adoption.
11 *Streets of San Francisco*
M **Movie:** *Commando*

4:21
5 *Make Room for Daddy*

4:25
H **Movie:** *Creepshow*

4:30
7 *Tales of the Unexpected*

5:00
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
S *Free to Be You and Me*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
M **Movie:** *Alamo Bay*

THU., JAN. 22

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Body Watch:* "Secrets of Longevity"
31 Italian programming (concludes at 8)
S **Movie:** *Young Sherlock Holmes*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report* (cc)
21 *Long Island Report*
H **Movie:** *A View to a Kill*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune* (cc)
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Gray Seals"
M **Movie:** *Head Office*

8:00
2 *Shell Game*
4 *Cosby Show*
5 **Movie:** *Hangar 18* (1980). Darren McGavin.
7 *Our World*
9 News
11 **Movie:** *The Driver* (1978). Ryan O'Neal.
21 *Wild America:* "King Snakes"
31 *Ascent of Man*
N **Movie:** *Hard Choices*
S **Movie:** *Beyond the Poseidon Adventure*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "The Cost of Free Speech"
21 *This Old House*

9:00
2 *Simon & Simon*
4 *Cheers*
7 *The Colbys*
9 **Movie:** *Avalanche Express* (1979). Lee Marvin.
13 **Movie:** *Eyes on the Prize: America's Civil Rights Years, 1954–1965* (1986)
21 *Mystery!: The Secret Adversary*
31 *Masterpiece Theatre: Goodbye, Mr. Chips*
H **Movie:** *Iron Eagle*
M **Movie:** *Thief*

9:30
4 **Premiere:** *The Tortellis*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *Fighting Terrorism*
21 *Masterpiece Theatre: Goodbye, Mr. Chips*
31 *Mystery!: Agatha Christie's Murder As Announced*
N **Movie:** *UFOria*
S **Movie:** *Pale Rider*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Channel Crossings*
21 *Monty Python's Flying Circus*
H *Inside the NFL*
M *Howie Mandel*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics*
M **Movie:** *Personal Best*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
H *1st and Ten*
N **Movie:** *The State of Things*
S **Movie:** *The Jewel of the Nile*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*
H *1st and Ten*

12:40
2 **Movie:** *A Touch of Scandal* (1984). Angie Dickinson.

1:00
5 *I Love Lucy*
7 **Movie:** *Dodge City* (1939). Errol Flynn.
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *The Mean Season*

1:30
4 11 News
5 *Check It Out*

1:35
M **Movie:** *Hundra*

2:00
2 News
4 *Crosswits*
5 **Movie:** *That Man From Rio* (1964). Jean-Paul Belmondo.
9 **Movie:** *Super Seal*
11 *Streets of San Francisco*
S **Movie:** *Marie: A True Story*

2:30
4 *Sally Jessy Raphaël*

2:50
H **Movie:** *Flesh and Blood*

3:00
4 *Ask Dr. Ruth*
7 *The Avengers*
11 *Lifestyles of the Rich and Famous*

3:25
M **Movie:** *Frank and I* (cc)

3:30
4 *Here's Lucy*

4:00
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Coffee, Tea, or Me?* (1973). Karen Valentine.
11 *CHiPS*
S *Jennifer's Journey,* Part 3

4:21
5 *Make Room for Daddy*

4:30
7 *Tales of the Unexpected*
S *Pudd'nhead Wilson*

4:50
M **Movie:** *Head Office*

5:00
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
H **Movie:** *Black Moon Rising*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., JAN. 23

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programming (concludes at 8)
S **Movie:** *A Piano for Mrs. Cimino*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report* (cc)
21 *Long Island Report*
M **Movie:** *Where Do We Go From Here?*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*

21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Super Bowl Special*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Vancouver Island Marmot"

8:00
2 *Scarecrow & Mrs. King*
4 *Stingray*
5 *Superbowl Special:* "Road to Pasadena"
7 *Webster*
9 **Basketball:** Knicks vs. Houston
11 **Movie:** *Come Back, Little Sheba* (1953). Shirley Booth. Booth won an Oscar for her bravura portrayal of a slovenly housewife coping with an alcoholic husband.
21 *Nature:* "Elephants"
31 *Blake's Seven*
H **Movie:** *Murphy's Romance*
M **Movie:** *The Coca-Cola Kid*
N **Movie:** *Silver City*
S *Brothers* (cc)

8:30
5 **Movie:** *Columbo: Lovely but Lethal* (1974). Peter Falk.
7 *Mr. Belvedere*
13 *Wall $treet Week*
S *It's Garry Shandling's Show*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Gung Ho*
13 *Great Performances: Otello.* Maestro Herbert Von Karajan leads the Berlin Philharmonic in the Verdi masterpiece based on the famous Shakespeare play; features Jon Vickers and Mirella Freni in the lead roles.
21 **Movie:** *Greenwich Village* (1949). Don Ameche. Colorful musical in which a young composer from Kansas finds fame and romance in New York City.
31 **Movie:** *Doctor Who*
S **Movie:** *National Lampoon's European Vacation*

9:30
7 *Dads*

10:00
2 *Falcon Crest*
4 **Special:** *The Pointer Sisters*
5 11 News
7 *Starman*
H **Movie:** *The Glitter Dome*
M **Movie:** *After Hours*
N **Movie:** *MacArthur's Children*

10:30
9 11 News
21 *Wild America*
31 *Un Chien Andalou*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
21 *Wall $treet Week*
S *Van Halen*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
13 **Movie:** *Orpheus* (1949). Jean Marais.
21 *Washington Week in Review*

11:45
M **Movie:** *Melody in Love*

12 MIDNIGHT
5 *Dream Girl U.S.A.*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
H *1st and Ten*
N **Movie:** *Pumping Iron II*
S **Movie:** *The Breakfast Club*

12:30
2 **Movie:** *McGarrett: Though the Heavens Fall* (1979). Jack Lord.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*
H *1st and Ten*

1:00
9 *Joe Franklin Show*
11 *Keys to Success*
H *Not* Necessarily *the News*

1:25
M **Movie:** *Best Revenge*

1:30
5 *Solid Gold*
11 News
H **Movie:** *Mischief*

1:40
2 **Movie:** *The Deadliest Season* (1977). Kevin Conway.
S *Just for Laughs* (cc)

2:00
4 News
7 *New Dating Game*
9 *Saturday Night Live*
11 *White Shadow*

2:30
4 *Crosswits*
5 **Movie:** *The Great Lover* (1949). Bob Hope.
7 **Movie:** *The Boys From Brooklyn* (1952). Bela Lugosi.

2:45
S **Movie:** *Young Lady Chatterly 2*

2:55
M **Movie:** *McCabe and Mrs. Miller*

3:00
4 *Sally Jessy Raphaël*
9 *Saturday Night Live*
11 *Streets of San Francisco*

3:10
H *Inside the NFL*

3:30
4 *Music City USA*

3:52
2 *Newsmakers*

4:00
4 *Hit City*
9 *The Saint*
11 *Harry-O*

4:10
H **Movie:** *The Falcon and the Snowman*

4:20
S *Brothers*

4:22
2 **Movie:** *The Last Circus Show* (1975). James Whitmore.

4:30
4 *Here's Lucy*
7 *Branded*

4:50
S *The Get Along Gang*

5:00
4 *Ben Casey*
7 *Hollywood Close-up*
9 News
11 *U.S. Farm Report*
M **Movie:** *The Coca-Cola Kid*

5:20
S *Around the World in 80 Days*

5:30
7 *Siskel & Ebert & the Movies*
9 11 News

MON., JAN. 26

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Woodwright's Shop*
31 Italian programming (concludes at 8)
H **Movie:** *You Light Up My Life*
M **Movie:** *The Ice Pirates*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Kingsnakes"
21 *Nightly Business Report*
S *Robin Hood:* "The Pretender"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Gray Owl"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 **Movie:** *The Alamo: 13 Days to Glory* (1986). James Arness.
5 **Special:** *P.O.W.'s—Americans in Enemy Hands* (cc)
7 **Special:** *The American Music Awards*
9 News
11 **Special:** *Johnny Carson's 18th Anniversary Show*
21 *Planet Earth*
31 *Tenko*
H **Movie:** *Weird Science*
M **Movie:** *Head Office*
N **Movie:** *The Mango Tree*
S **Movie:** *Runaway Train*

8:30
2 *My Sister Sam*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
9 **Movie:** *Rosie: The Rosemary Clooney Story* (1982). Sondra Locke. Interesting story of singer Rosemary Clooney and her journey back from a mental breakdown.
13 *American Playhouse: The Prodigious Hickey*
21 *Nature of Things:* "How Fish Swim"
31 **Movie:** *John Lennon: A Journey in the Life* (1985)

9:30
2 *The Cavanaughs*
H *Not* Necessarily *the News*
M *Howie Mandel*

10:00
2 *Cagney & Lacey*
5 11 News
13 *Smithsonian World*
21 *Quest for the Killers*
31 *Rockin' and Rollin' With Phil Spector*
H **Movie:** *A Chorus Line*
M **Movie:** *Turk 182!*
N **Movie:** *Colonel Redl*
S **Movie:** *Missing in Action 2: The Beginning*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Honeymoon Hotel*
11 *Odd Couple*
13 *The Surreal Eye*
21 *Monty Python's Flying Circus*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics*

11:45
M **Movie:** *After Hours*
S **Movie:** *Young Sherlock Holmes*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Black Moon Rising*

12:10
13 *The Surreal Eye*

12:30
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*
N **Movie:** *She'll Be Wearing Pink Pyjamas*

12:40
2 **Movie:** *Burden of the Beast*

1:00
5 *World Vision*
7 **Movie:** *The Daughters of Joshua Cabe* (1972). Dan Dailey.
9 *Joe Franklin Show*
11 *Keys to Success*

1:25
M **Movie:** *Stranger in the House*

1:30
4 11 News

1:40
S **Movie:** *Scarred*

1:45
H **Movie:** *The New Kids*

2:00
2 News
4 *Crosswits*
5 **Movie:** *McCloud: This Must Be the Alamo* (1975). Dennis Weaver.
9 **Movie:** *The Hostage* (1967). Dean Stanton.
11 *White Shadow*

2:30
4 *Sally Jessy Raphaël*
7 *Branded*

3:00
4 *Ask Dr. Ruth*
7 *The Avengers*
11 **Movie:** *Pueblo* (1977). Hal Holbrook.

3:05
M **Movie:** *Frank and I*

3:10
S **Movie:** *Firstborn*

3:20
H **Movie:** *Re-Animator*

3:30
4 *Here's Lucy*

4:00
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Crowhaven Farm* (1970). Hope Lange.

4:30
7 *Tales of the Unexpected*

4:35
M **Movie:** *The Protector*

4:50
H **Movie:** *The Park Is Mine*

5:00
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
S *Pudd'nhead Wilson*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

TUE., JAN. 27

Regular programming may be preempted because of the President's State of the Union Address.

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *The Jewel of the Nile*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Carson City*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase: The Second Year:* "Commitments"

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 *The Wizard*
4 *Matlock*
5 **Movie:** *Little Ladies of the Night* (1976). David Soul. A young girl who runs away from home is drawn into the hard world of pimps and prostitutes.
7 *Who's the Boss?* (cc)
9 News
11 **Movie:** *The Thief Who Came to Dinner* (1973). Ryan O'Neal. A computer analyst abandons the straight life to become a jewel thief.
21 *Nova*
31 *Spyship*
H **Movie:** *A View to a Kill*
M **Movie:** *Silverado*
N **Movie:** *The State of Things*
S **Movie:** *Mask*

8:30
7 *Growing Pains*
9 *Million Dollar Chance of a Lifetime*
13 *Innovation*

9:00
2 4 7 President's State of the Union Address (At press time, programs following President's Address remain tentative)
9 **College Basketball:** Villanova vs. St. John's (concludes at 11, approx.)
13 *Nova*
21 **Premiere:** *Remember When*
31 *Bergerac*

9:30
2 **Movie:** Passions (1984). Lindsay Wagner. (tentative)
4 President's Address Summary (concludes at 11)

10:00
5 11 News
7 *Moonlighting* or *Jack and Mike* (tentative)
13 *Frontline*
21 *In the Face of Terrorism*
31 *Hitch-hikers Guide to the Galaxy*
N **Movie:** *Sex Kittens Go to College*
S *Brothers*

10:15
H **Movie:** *Murphy's Romance*
M **Movie:** *McCabe and Mrs. Miller*

10:30
11 News
31 *Open All Hours*
S *It's Garry Shandling's Show*

11:00
2 4 7 News

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

⑤ *Joan Rivers*
⑨ *Honeymoon Hotel*
⑪ *Odd Couple*
⑬ *Intercom:* "Man Made Famine"
㉑ *Monty Python's Flying Circus*
㉛ *Monteith and Rand*
Ⓢ **Movie:** *Once Bitten*

11:30
② *T.J. Hooker*
④ *Tonight Show*
⑦ *Nightline*
⑨ *Cannon*
⑪ *The Honeymooners*
㉑ *TV Classics*
㉛ *Who Is Red Grooms?*

12 MIDNIGHT
⑤ *Kojak*
⑦ *Nightlife*
⑪ *Star Trek*
⑬ *Mystery!: The Secret Adversary*
㉑ *Long Island Report*
Ⓝ **Movie:** *Hard Choices*

12:05
Ⓗ *Paul Rodriguez*

12:20
Ⓜ **Movie:** *Commando*

12:30
④ *David Letterman*
⑦ *New Dating Game*
⑨ *Entertainment Tonight*

12:40
② **Movie:** *Exercise in Murder*
Ⓢ **Movie:** *Reds*

1:00
⑤ *I Love Lucy*
⑦ **Movie:** *Four Guns to the Border* (1954). Rory Calhoun.
⑨ *Joe Franklin Show*
⑪ *Keys to Success*

1:05
Ⓗ **Movie:** *Mischief*

1:30
④ ⑪ News
⑤ *Get Smart*

1:50
Ⓜ *The Movie Show #6*

2:00
② News
④ *Crosswits*
⑤ **Movie:** *Little Moon and Jud McGraw* (1979). James Caan.
⑨ **Movie:** *The Child Stealer* (1979). Beau Bridges.
⑪ *Streets of San Francisco*

2:30
④ *Sally Jessy Raphaël*
⑦ *Branded*

2:35
Ⓜ **Movie:** *The Coca-Cola Kid*

2:45
Ⓗ **Movie:** *A Nightmare on Elm Street, Part 2: Freddy's Revenge*

3:00
④ *Ask Dr. Ruth*
⑦ *The Avengers*
⑪ **Movie:** *Widow* (1975). Michael Learned.

3:30
④ *Here's Lucy*

3:59
⑤ *Make Room for Daddy*

4:00
④ *Ben Casey*
⑦ *Tales of the Unexpected*
⑨ **Movie:** *Carter's Army* (1969). Robert Hooks.

4:10
Ⓢ **Movie:** *Peter Lundy and the Medicine Hat Stallion*

4:15
Ⓗ **Movie:** *Sno-Line*
Ⓜ **Movie:** *The Split*

4:30
⑦ *Tales of the Unexpected*

5:00
④ *Here's Lucy*
⑦ *Card Sharks*
⑪ *One Step Beyond*

5:30
④ *Here's Lucy*

Weekend, January 24–25

SAT., JAN. 24

6:00
④ *New Wilderness*
⑤ *Focus on Britain*
⑦ *Greatest Sports Legends*
⑨ *David Toma Show*
⑪ *Tom and Jerry*

6:30
② *Patchwork Family*
④ *Father Murphy*
⑤ *World Tomorrow*
⑦ *Hee Haw!*
⑨ *Face-off*
⑪ *Josie and the Pussycats*
Ⓗ *It's No Crush, I'm in Love*
Ⓢ *Soldier's Home*

7:00
⑤ *Popeye*
⑦ *Wild Kingdom*
⑨ *New Jersey People*
⑪ *Mask*
Ⓜ *The Movie Show #6*

7:30
② *Young Universe*
④ *Hickory Hideout*
⑤ *Wonderama*
⑦ *Kids Are People Too*
⑨ *In Depth*
⑪ *Photon*
Ⓗ *The Hindenburg . . . Ship of Doom*
Ⓢ **Movie:** *Any Number Can Play*

8:00
② *Berenstain Bears*
④ *Kissyfur*
⑤ *Woody Woodpecker*
⑦ *The Wuzzles*
⑨ *Straight Talk*
⑪ **Movie:** *Think Fast, Mr. Moto* (1937). Peter Lorre.
⑬ *Adam Smith's Money World*
㉑ *Sesame Street*
Ⓗ **Movie:** *The Flamingo Kid*
Ⓜ **Movie:** *On the Right Track*

8:30
② *Wildfire*
④ *Gummi Bears*
⑤ *Rainbow Brite*
⑦ *Care Bears Family*
⑬ *Wall $treet Week*

9:00
② *Muppet Babies*
④ *Smurfs*
⑤ *Popples*
⑦ *Flintstone Kids*
⑨ *Voyagers*
⑬ *Washington Week in Review* (cc)
㉑ **Movie:** *Three Guys Named Mike* (1951). Jane Wyman.

9:30
⑤ *Get Along Gang*
⑪ *Soul Train*
⑬ *One-on-One*
Ⓢ **Movie:** *Where the Boys Are*

10:00
② *Pee-wee's Playhouse* (cc)
⑤ *Wrestling Challenge*
⑦ *Real Ghostbusters*
⑨ *Street Hawk*
⑬ *Twenty-Five Years of the Presidency*
㉛ *Body Electric*
Ⓗ *Inside the NFL*
Ⓜ **Movie:** *Summer of '42*

10:30
② *Teen Wolf*
④ *Alvin*
⑦ *Pound Puppies*
⑪ *Three Stooges Hour*
㉑ *The Moviemakers:* "The Cartoonists"
㉛ *Owl/TV*

11:00
② *Galaxy High*
④ *Foofur*
⑤ **Movie:** *The Sign of Zorro* (1960). Guy Williams.
⑦ *Bugs Bunny and Tweety Show*
⑨ *Wrestling Spotlight*
⑬ *Tony Brown's Journal*
㉑ *An Evening of Championship Skating*
㉛ *Sherlock Jones and Proctor Watson*
Ⓗ **Movie:** *This Is Elvis*

11:30
② *Story Break*
④ *Punky Brewster*
⑦ *All New Ewoks*
⑪ *Abbott and Costello*
⑬ *Open Mind:* "Cuomo: Past, Present, and Future"
㉛ *Why in the World*
Ⓢ **Movie:** *J. Edgar Hoover*

12 NOON
② *Rock 'n' Wrestling*
④ *Lazer Tag Academy*
⑦ *Weekend Specials* (cc)
⑨ *Black Sheep Squadron*
⑬ *G.E.D. Preparation:* "Writing, Part I"
㉑ *Gourmet Cooking* (cc)
㉛ *Video Music Box*
Ⓜ **Movie:** *Class of '44*

12:30
④ *Kid Video*
⑦ *Health Program*
⑬ *G.E.D. Preparation:* "Writing, Part II"
㉑ *This Old House*

1:00
② *This Is the NFL*
④ **College Basketball:** Arizona vs. Illinois
⑤ **Movie:** *The Legend of Hell House* (1973). Roddy McDowall.
⑦ *American Bandstand*
⑨ **Movie:** *Hot Stuff* (1979). Jerry Reed.
⑪ **Movie:** *Look What's Happened to Rosemary's Baby* (1976). Ruth Gordon.
⑬ TBA
㉑ *Frugal Gourmet*
㉛ *All About TV*
Ⓗ **Movie:** *Dusty*

1:30
② **College Basketball:** St. John's vs. Syracuse
⑦ *Hot Tracks*
㉑ *French Chef*
㉛ *Cityscope*
Ⓜ **Movie:** *Mrs. Soffel*
Ⓢ **Movie:** *City Heat*

2:00
⑬ *American Playhouse: All My Sons*
㉑ *Joy of Painting*
㉛ *World TV Presents* (Chinese programming)

2:30
⑦ *Ebony/Jet Showcase*
㉑ *Magic of Oil Painting*
Ⓗ **Movie:** *The Jewel of the Nile*

3:00
④ **College Basketball:** Notre Dame vs. U.C.L.A.
⑤ **Movie:** *Shaolin Handlock* (1981)
⑦ *Professional Bowlers Tour*
⑨ **Special:** *Mother/Daughter Beauty Pageant*
⑪ *Twilight Zone*
㉑ *Last Chance Garage*

3:30
② **Basketball:** Los Angeles vs. Dallas
⑪ *Puttin' On the Kids*
㉑ *Motorweek*
Ⓜ **Movie:** *Savage Harvest*
Ⓢ *Robin Hood:* "Adam Bell"

4:00
⑪ *Puttin' On the Hits*
⑬ *Nova*
㉑ *Woodwright's Shop*
㉛ *Out of the Firey Furnace*

4:30
⑦ *Wide World of Sports*
⑪ *Dance Fever*
㉑ *This Old House*
Ⓗ **Movie:** *Once Bitten*
Ⓢ **Movie:** *Mommie Dearest*

5:00
④ *Sports Lifestyles*
⑤ *Mission: Impossible*
⑨ *Wrestling*
⑪ *One Big Family*
⑬ *Innovation:* "Nothing to Sneeze At"
㉑ *Owl/TV*
㉛ *Country Express*
Ⓜ *The Movie Show #6*

5:30
④ *Strictly Business*
⑪ *What a Country*
⑬ ㉑ *Newton's Apple*
㉛ *Debut*

6:00
② ④ ⑦ News
⑤ *What's Happening Now?*
⑨ *Bosom Buddies*
⑪ *Fame*
⑬ *Nature:* "Elephants"
㉑ *Austin City Limits*
㉛ *Alive From Off Center*
Ⓗ **Movie:** *The Flamingo Kid*
Ⓜ **Movie:** *Street Hero*

6:30
② ④ ⑦ News
⑤ *Small Wonder*
⑨ *New Gidget*
㉛ *Stage Nine*

7:00
② *John Madden's Super Bowl Special*
④ *Road to the Super Bowl*
⑤ *9 to 5*
⑦ *Siskel & Ebert & the Movies*
⑨ *It's a Living*
⑪ *Tales From the Darkside*
⑬ *Owl/TV*
㉑ *All Creatures Great and Small*
㉛ *Looking East*
Ⓢ **Movie:** *Once Bitten*

7:30
⑤ *Ted Knight Show*
⑦ *New York Views*
⑨ *Mama's Family*
⑪ *Charles in Charge*
⑬ *Wild America:* "Kingsnakes"
㉛ *Japan, the Living Tradition*

8:00
② **Movie:** *The Muppets Take Manhattan* (1984) (cc)
④ *Facts of Life*
⑤ **Movie:** *Yankee Doodle Dandy* (1942). James Cagney. Cagney won an Oscar for his portrayal of Broadway's legendary George M. Cohan; colorized version.
⑦ *Sidekicks*
⑨ News
⑪ **Movie:** *Kotch* (1971). Walter Matthau. A 70-year-old man befriends a pregnant teenager and makes a home for her.
⑬ ㉑ *Wonderworks*
㉛ *Playing Shakespeare:* "Exploring a Character"
Ⓗ **Movie:** *A Nightmare on Elm Street, Part 2: Freddy's Revenge*
Ⓜ **Movie:** *Tuff Turf*

8:05
Ⓝ **Movie:** *The Official Story*

8:30
④ *227*
⑦ *Sledge Hammer!*
⑨ **Basketball:** Knicks vs. San Antonio

9:00
④ *Golden Girls*
⑦ *Ohara*
⑬ *Mystery!: The Secret Adversary*
㉑ *To the Manor Born*
㉛ **Movie:** *Jour de Fête* (1949). Santa Relli.
Ⓢ **Movie:** *J. Edgar Hoover*

9:30
④ *Amen*
㉑ *Mother and Son*
Ⓗ *Paul Rodriguez*

10:00
② *Supernight at the Super Bowl*
④ *Hunter*
⑤ *News*
⑦ *Spenser: For Hire*
⑬ *Film on Film:* "The Epic That Never Was"
㉑ *Agony*
Ⓜ **Movie:** *The Protector*
Ⓝ **Movie:** *Only Emptiness Remains*

10:30
⑤ *Black News*
⑪ *News*
㉑ *The Fall and Rise of Reginald Perrin*
Ⓗ **Movie:** *The Jewel of the Nile*

11:00
② ④ ⑦ News
⑤ **Movie:** *Max Dugan Returns* (1983). Marsha Mason.
⑨ **Movie:** *Torture Garden* (1967). Jack Palance.
⑪ **Movie:** *A Man, a Woman, and a Bank* (1979). Donald Sutherland.
⑬ **Movie:** *Nothing Sacred* (1937). Carole Lombard.
㉑ *Monty Python's Flying Circus*
Ⓢ **Movie:** *One Night Only*

11:30
④ *Saturday Night Live*
⑦ News
㉑ **Movie:** *The Blue Angel* (1930). Marlene Dietrich. Dietrich classic about a middle-aged schoolteacher who falls in love with a cheap nightclub singer.

11:40
Ⓜ **Movie:** *Sex Through a Window*

11:45
② *You Write the Songs*
⑦ **Movie:** *Shaft* (1971). Richard Roundtree.

12 MIDNIGHT
Ⓝ **Movie:** *Bring On the Night*

12:15
② *The Super Bowl Blitz*

12:20
Ⓗ **Movie:** *Pale Rider*

12:35
Ⓢ **Movie:** *City Heat*

12:45
② **Movie:** *Double Image* (1970). George Hamilton.

1:00
④ *Ask Dr. Ruth*
⑤ **Movie:** *Thirty Seconds Over Tokyo* (1944). Spencer Tracy, Robert Walker. Exciting W. W. II actioner of the first American attack on Japan; Oscar-winning special effects.
⑪ *Dempsey and Makepeace*

1:05
Ⓜ **Movie:** *Tomboy*

1:30
④ *Off the Wall*
⑨ *MTV Top 20 Video Countdown*

1:45
⑦ **Movie:** *Anne of the Thousand Days* (1969). Richard Burton, Geneviève Bujold. Well-acted historical drama centering around Anne Boleyn and King Henry VIII; wonderful performance by Burton.

2:00
④ *Dancin' to the Hits*
⑪ News

2:20
Ⓗ **Movie:** *Terminal Choice*
Ⓢ **Movie:** *Mommie Dearest*

2:30
④ *This Week in Country Music*
⑨ *Saturday Night Live*
⑪ **Movie:** *The Last of Sheila* (1973). James Coburn, Raquel Welch. A Hollywood producer invites six guests aboard his yacht in order to discover which one killed his wife; great cast and very witty dialogue.

2:40
Ⓜ **Movie:** *Hard Choices*

3:00
② News
④ **Movie:** *Private Buckaroo* (1942). The Andrews Sisters.

3:30
⑨ *Saturday Night Live*

3:45
② **Movie:** *Delta Country, U.S.A.* (1977). Jim Antonio.

4:05
Ⓗ **Movie:** *The Breakfast Club*

4:15
Ⓜ **Movie:** *Personal Best*

4:30
⑦ *Branded*
⑨ *The Saint*
⑪ *Rhoda*

4:40
Ⓢ *Robin Hood:* "Adam Bell"

5:00
⑦ *Guns of Will Sonnett*
⑪ *Insight*

5:30
⑦ *America's Top 10*
⑨ ⑪ News

SUN., JAN. 25

6:00
② *Community*
④ *Joy of Gardening*
⑤ *Black News*
⑦ *Ebony/Jet Showcase*
⑨ *In Depth*
⑪ *Christian Science Monitor*
Ⓗ **Movie:** *Mommie Dearest*
Ⓢ *Jennifer's Journey,* Part 3

6:30
② *Young Universe*
④ *Cliffwood Kids*
⑤ *Hour of Power*
⑦ ⑪ *Christopher Closeup*
⑨ *New Jersey People*
Ⓜ **Movie:** *Daffy Duck's Movie*
Ⓢ *Magic Adventure*

6:45
⑪ *Davey and Goliath*

7:00
② *Way to Go*
④ *Funtastic World of Hanna-Barbera*
⑦ *Faith for Today*
⑨ *Face-off*
⑪ *Gospel Hour*

7:30
② *For Our Times*
⑤ *Jimmy Swaggart*
⑦ *This Is the Life*
⑨ *Meet the Mayors*
⑬ *Sesame Street*

8:00
② *Today's Business* (cc)
⑦ *Insight*
⑨ *Point of View*
⑪ *Ever Increasing Faith*
㉑ *The Perkins Family*
㉛ Italian programming (concludes at 2 p.m.)
Ⓜ **Movie:** *The Great Muppet Caper*
Ⓢ **Movie:** *Ape and Super Ape*

8:30
⑤ *Focus on Britain*
⑦ *Tiempo*
⑨ *Sunday Mass*
⑬ *Mister Rogers' Neighborhood*
㉑ *The Real Adventures of Sherlock Jones and Proctor Watson*
Ⓗ *The Talk Show*

9:00
② *Sunday Morning News* (cc)
④ *Visiones*
⑤ *Danger Mouse*
⑦ *Showcase of Homes*
⑨ *Oral Roberts*
⑪ *Inhumanoids*
⑬ *Sesame Street* (cc)
㉑ *Wonderworks*
Ⓗ *Fraggle Rock*

9:30
④ *Positively Black*
⑤ *Leave It to Beaver*
⑦ *World of Photography*
⑨ *World Tomorrow*
⑪ *Jem*
Ⓗ **Movie:** *Gremlins*
Ⓢ **Movie:** *Lady Jane*

10:00
④ *Essence*
⑤ *World of Disney*
⑦ *America's Top Ten*
⑨ *Hour of Power*
⑪ *Photon*
⑬ *Supergran*
㉑ *To the Manor Born*
Ⓜ **Movie:** *American Flyers*

10:30
② *Face the Nation*
④ *McLaughlin Group*
⑦ *Hollywood Close-up*
⑪ *Three Stooges*
⑬ *The Perkins Family*
㉑ *Mother and Son*

11:00
② *Newsmakers*
④ *Meet the Press*
⑤ *Donald Duck Animated Special*
⑦ *News Conference*
⑨ *New Gidget*
⑬ *Owl/TV*
㉑ *Agony*

11:30
② **College Basketball:** DePaul vs. Georgetown
④ *News 4orum*
⑦ *David Brinkley*
⑨ *Sunday Morning Funnies*
⑪ **Movie:** *Pardon My Sarong* (1942). Bud Abbott.
⑬ *Wonderworks:* "The Wild Pony"
㉑ *The Fall and Rise of Reginald Perrin*
Ⓗ **Movie:** *Critters*

12 NOON
④ *Road to the Super Bowl*
⑤ **Movie:** *Gus* (1976). Edward Asner, Don Knotts. A football-kicking mule catapults a last place team to victory in this Walt Disney slapstick comedy; Knotts at his bumbling best.
㉑ *Nature:* "Elephants"
Ⓜ **Movie:** *Sweet Dreams*
Ⓢ *The Paper Chase: The Second Year:* "Spreading It Thin"

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TELEVISION

12:30
7 *Business World*
13 *Inside Albany*

1:00
4 **College Basketball:** North Carolina State vs. Kansas
7 *Like It Is*
9 **Movie:** *Peyton Place* (1957). Lana Turner. Portrays the scandals in a small, New England town; classic soaper with Turner at her best!
11 *Fame*
13 *Firing Line:* "Has America Lost Its Industrial Know-how?"
21 **Special:** *In Remembrance of Martin*
H **Movie:** *Troll*
S **Movie:** *Brief Encounter*

1:30
2 **Basketball:** Philadelphia vs. Boston

2:00
5 **Movie:** *Pollyanna* (1960). Hayley Mills, Jane Wyman. First-rate Disney production of the famous little girl who spreads cheer to everyone in a small New England town; Mills won a special Academy Award for her superb performance.
7 **College Basketball:** Navy vs. Kentucky
11 **Movie:** *Doctor Zhivago* (1965). Julie Christie, Omar Sharif. Beautifully filmed spectacle about Russia before and during the revolution; Christie is marvelous.
13 *Great Performances: Otello*
21 **Movie:** *Eyes on the Prize: America's Civil Rights Years, 1954–1965* (1986)
31 *World TV Presents* (Chinese programming)
M **Movie:** Daffy Duck's Movie

2:30
H *Humor and the Presidency*
S **Movie:** *Dune*

3:00
4 *Sportsworld: World Professional Figure Skating Championships*
21 *European Journal*
31 *Washington Week in Review*

3:30
21 *Tony Brown's Journal*
31 *European Journal*
H **Movie:** *The Longshot*
M **Movie:** *Pee-wee's Big Adventure*

4:00
2 *Super Bowl Today*
7 *Greatest Sports Legends*
21 *Inside Albany*
31 *Tony Brown's Journal*

4:30
4 *Super Chargers*
7 **Movie:** *Every Man Needs One* (1972). Connie Stevens, Ken Berry. A bachelor architect is forced to hire a know-it-all woman as his assistant.
9 **Movie:** *Return to Peyton Place* (1961). Carol Lynley. Tedious sequel of a young author who writes a scandalous novel about her home town; soap to the max!
13 **Movie:** *The Stone Carvers* (1985). Academy Award–winning documentary which profiles the immigrant craftsmen whose beautiful work makes up the Washington Cathedral.
21 *Adam Smith's Money World*
31 *World Chronicle*

5:00
4 *Exciting World of Speed and Beauty*
5 *Kojak*
13 **Movie:** *Eyes on the Prize: American Civil Rights Years, 1954–1965* (1986)
21 *Wall $treet Week*
31 *Hello Jerusalem*
H *Fraggle Rock*
M **Movie:** *Can't Stop the Music*
S *Van Halen*

5:30
4 *Fight Back*
21 *One-on-One*

5:45
H **Movie:** *Mommie Dearest*

6:00
2 **Special:** *Super Bowl XXI* (concludes at 10, approx.)
4 7 News
5 **Movie:** *Goodbye Columbus* (1969). Richard Benjamin, Ali MacGraw. Stinging portrait of a successful suburban Jewish family in the 1950s; terrific acting debuts by both Benjamin and MacGraw.
11 **Movie:** *Jinxed* (1982). Bette Midler, Ken Wahl. Black comedy about a Las Vegas lounge singer, the louse she lives with, and a young, jinxed blackjack dealer; funny performance by Midler.
13 *Currents*
21 *Nova*
31 *U.S. Nippon Newscope* (cc)
S **Movie:** *Beyond the Poseidon Adventure*

6:15
31 *Business Nippon*

6:30
4 7 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
4 *Our House*
7 *Disney Sunday Movie* (cc)
9 *Entertainment This Week*
13 *Planet Earth*
21 *Doctor Who:* "Revelation of the Daleks"
31 *Japanese Theatre*
M **Movie:** *Sylvester*

8:00
4 *Easy Street*
5 *Solid Gold*
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature:* "Saguaro: Sentinel of the Desert"
31 *The Story of Africa*
H **Movie:** *Gremlins*
S **Movie:** *Lady Jane*

8:05
N **Movie:** Tosca's Kiss

8:30
4 *Valerie*
9 *Face-off*
21 *The Hitch-hiker's Guide to the Galaxy*

9:00
4 **Movie:** *Return to Mayberry* (1986). Andy Griffith, Ron Howard, Don Knotts. When Andy Taylor returns to Mayberry after twenty years and decides to run for sheriff, he finds that Barney is also running.
5 **Special:** *Entrepreneurs—Made in America*
7 **Movie:** *The Dead Zone* (1983). Brooke Adams.
9 *New Jersey People*
11 *National Geographic*
13 *Masterpiece Theatre: Lost Empires*
21 *Blake's Seven*
31 **Movie:** *Eyes on the Prize: America's Civil Rights Years, 1954–1965*
M **Movie:** *Sweet Dreams*

9:30
9 *In Depth*

10:00
2 **Premiere:** *Hard Copy*
5 11 News
9 *In the Black*
21 *Mystery!: The Secret Adversary*
31 *Window on World Television*
H *Don Johnson's Music Video*
N **Movie:** *Europa '51*

10:30
5 Sports
9 *Meet the Mayors*
11 *At the Movies*
S **Movie:** *Thief of Hearts*

11:00
4 7 News
5 *Taxi*
9 *World Tomorrow*
11 *Odd Couple*
13 *Independent Focus Retrospective*
21 *Nanny*
H **Movie:** *Assault on Precinct 13*
M **Movie:** *Dance With a Stranger*

11:30
2 7 News
5 *Value Television*
9 *It Is Written*
11 *The Honeymooners*

11:45
7 Sports

12 MIDNIGHT
4 *Sports Machine*
7 **Movie:** *Scream and Scream Again* (1970). Vincent Price, Christopher Lee, Peter Cushing. A mad scientist experiments with organs in order to create a race of emotionless beings; good horror story.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Never Too Old*
N **Movie:** *The Meadow*

12:15
2 Sports

12:20
S **Movie:** *Mischief*

12:30
2 *Rockford Files*
4 *Heroes: Made in the U.S.A.*
5 *Solid Gold*

12:35
H **Movie:** *Gimme an "F"*

1:00
4 *Off the Wall*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:30
2 *Peter Gunn*
4 *Ghost Story*
5 *Check It Out*
11 News

1:55
7 **Movie:** *Swashbuckler* (1976). Robert Shaw.

2:00
2 *Mr. Lucky*
4 *Positively Black*
5 *Christian Children's Fund*
9 **Movie:** *Saboteur* (1942). Robert Cummings, Otto Kruger. Offbeat Hitchcock thriller about a munitions worker who is falsely accused of sabotage and must run from the law; excellent supporting cast and famous Statue of Liberty finale.
11 *Wall $treet Journal*
S **Movie:** *Laura*

2:20
H **Movie:** *Private Resort*
M **Movie:** *Stand Alone*

2:30
2 News
4 *First Estate: Religion in Review*
5 **Special:** *Look at Me Now*
11 **Movie:** *Whatever Happened to Alice?* (1969). Ruth Gordon. A woman murders her husband for his money, only to discover his estate is worthless.

3:35
S **Movie:** *Beyond the Poseidon Adventure*

3:45
H **Movie:** *Almost You*

3:55
M **Movie:** *Fleshburn*

4:00
7 *Tales of the Unexpected*
9 *Return of the Saint*

4:30
7 *Tales of the Unexpected*
11 *Lou Grant*

5:00
7 *Card Sharks*
9 News

5:25
H *The Talk Show*

5:30
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
M **Movie:** *Final Justice*

5:40
S **Movie:** *Ape and Super Ape*

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Manhattan

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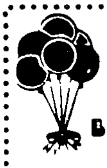

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Energetic, Fun, Bright Female—38, Jewish; warm smile, good figure. Desires successful, Jewish, divorced professional, 38-45; non-smoker, warm, sensitive, for good company. NY/NJ. Bio/age/phone. NYM A230.

Attractive Professional Man—33, with 2 children, seeks very thin woman for long-lasting relationship. NYM P059.

Pretty, Slim, Wealthy Wasp—45, caring, loyal, loving, attentive, kind, seeks wealthy, male, NYC Wasp. NYM P085.

Widow, Slender, Sensitive, Secure—5'9", would like to meet man who likes himself, 55-65. Non-smoker. NYM A253.

Blond, Pretty Shipping Tycooness—Without ship, desires mate, tall and slender; seeking successful, energized, 45 plus, gentleman, willing to jump overboard with me. NY/LI. NYM A244.

Jewish Male, 30—Professional, slim, attractive, sensitive, seeks female, 22-26, college-educated, non-smoker. NYM A237.

Special Lady—Beautiful, slender, 5'4", Jewish, 35. This caring, down-to-earth damsel, is seeking an attractive, warmhearted, Jewish man, 33-40, for a relationship with a future. NYM P064.

Head-Turning Gal-Next-Door—Blond, 5'4", 37 years. Greenwich, CT looks; Wall Street mind. Works out regularly, shy but witty, mixed religious background, career-oriented, Ivy-educated, mildly eccentric. Wants intellectual equal - unusually successful man - type who is too busy to meet appropriate woman. NYM A239.

Ethical, Caring, NYC Woman—Mid 30's, seeks compatible man to share puns, walks, arts, books, love of travel, languages. Note/phone. NYM A246.

Slim, Athletic Blond—Pretty, witty, 40, seeks compatible NYC man. NYM A242.

Worldly Manhattan Professor—54, seeks joy. Sturdy, aware, I'm warm, trim, vivid and droll. If you're wise, genuinely pretty and to 45, let's meet: the glow just may be terrific! Phone/bio/recent photo, a must. NYM A251.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $27.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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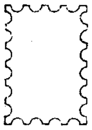


New York Magazine, ----
P.O. Box 4600
New York, New York 10163

Box Number

NY Surgeon By Day—Incurable romantic by night, tender, GQ looks, rich, funny, slim, super-successful, 30's, well-built. You're a sensuous, stunning lady, 20's, tall, a non-smoker, Jewish, who's ready for a meaningful, committed relationship. No photo, no reply. NYM F201

Looking For That Special Person—I'm 35, Jewish, 5'11", with hazel eyes and own my own business. I'm tired of going to bars and discos and would love to find that special person to share with me the wonderful things I have to offer. If you are an honest person, Jewish, 26-36, with a super attractive figure, I would love to meet you. I enjoy doing almost anything but I especially enjoy going on vacations, laughing with friends and eating dinner with a beautiful lady that I'm very fond of. Photo/phone, please. NYM A271.

Handsome Professional—Jewish man, 35, is gregarious, active, sports/arts-minded, 5'10" and fit. Seeks permanent, loving relationship with intelligent woman, warm of heart and humor, casual yet sophisticated, slim and pretty. Photo, please. (I'm willing to send mine). NYM P077.

Answer This Ad—Why? Because if you do you'll meet a sincere, 37-year-old, Jewish, non-smoking man who is fun to be with, adventurous, has a lot to offer to the right woman, and has even been called handsome. Note/photo, appreciated. NYM A232.

Warm, Pretty, Successful Woman—33, seeks bright, romantic man, for a magical '87. Photo/note. NYM A231.

A Jewel On The Hudson—Very attractive, intelligent, refined, petite, slim, NYC Jewish professional, 25, with big brown eyes and long brown curls; seeks successful, handsome, trim, cultured male professional with a zest for life, 27-37, non-smoker. Photo. NYM A233.

Stuck In Central FL For Now—Jewish, 5'7", 26, tall, leggy exec, looking for a guy who would answer an ad and still be bright, together, good values, definitely fun. Bio/photo. NYM A234.

Hermitess (At Heart)—Jewish, 34, with a heart of gold, good looks and brains, seeks a man who desires a happy, warm hermitage. Photo, a must. NYM P081.

Stylish, Sophisticated Lady—Eclectic taste in food, music, dance, seeks tall, male partner, 42-55. Photo. NYM C208.

Glamorous Ex-New Yorker—Seeks life after divorce in Connecticut. Successful Ivy-league attorney would like to meet a very intelligent, well-educated, goodlooking and well-bred professional man (in late 30's or 40's) from Westchester or Fairfield County. I'm said to be extremely attractive and sensuous, but suggest we exchange photographs, as blind dates with Attila the Hun are presumably no more to your liking than to mine. It would be particularly nice if you shared some of my interests, namely: theater, travel, sailing, cooking, horses, beaches, antiques, flea markets, good restaurants, good books and good friends. On the other hand, if you are one of those handy people who knows whether the flue is open or shut in a fireplace or where to put the washer fluid in a 300 ZX, all else will be overlooked. NYM C213.

Conservative, Traditional Gentleman—Successful MBA, practicing Presbyterian, exceptional character, 32, thin, handsome. Seeks never-married Christian, politically and socially conservative, traditional values, educated, sincere, refined, introverted, honest, loyal, wants marriage with children. Photo, optional. NYM P087.

A Jewish Professional Male, 38—Attractive with varied interests, down-to-earth and fun, would like to meet a charming, attractive, slim, Jewish professional female who is open-minded, sensitive, intelligent and who also radiates a joie-de-vivre sense of self. Letter and home phone, please. NYM P086.

Men From 19 to 90 Are Still—Throwing themselves at my feet, but at 49, this dark-haired, green-eyed voluptuous JD is holding out for a direct, well-fixed, funlovin', sweet talkin' former ladies man, ready to settle down with a good woman. NJ/NYC. Photo, please. NYM P083.

Terrific Aunt—Wants to be mom. Tall, slender, bright, very attractive professional, would love to love your kids. Interested in music, sports, ballet, outdoors. Seeking a lasting relationship with a non-smoking professional and successful father, 40-57, who is dynamic, warm and loving. NYM P065.

Looking For Female Companion—I'm 5'11', 165 lbs, 45, secure, retail VP; love sports, boating, cars and good conversation. Seek honest relationship with pretty, warm, bright, romantic lady, 28-36. Photo/phone, appreciated. NYM A266.

Low Tech Man—6'2", from the bygone baby boom era (pre-Palladium), fascinated with the obsolete. Seeks a warm, enduring relationship that can survive apart from the newest fad, scene or latest model, with an 'up' young lady who likes chicken soup and really enjoys being a woman. Note/phone. NYM A243.

I'm An Unpretentious And Caring Gal—Who is very successful in business and an optimist in life. Very attractive redhead, slim, 5'6", early 40's, extremely youthful in looks and energy, with a good sense of humor. Likes attractive, bright, energetic and caring men who laugh easily and forgive quickly. Communication, friendship and love important. No games please. Life is too short. Note/photos, requested. NYM P074.

I Ask For Nothing I Don't Offer—In return. Attractive, well-educated woman, 5'4", 33; enjoys arts, travel, quiet evenings. Would love to share it all with the right man: NJ Christian, 5'9" plus, secure, confident with traditional values, seeks commitment. Note/photo/phone, please. NYM A238.

Sincere, Open, Stockbroker—Drowning in the sea of mediocre, inappropriate life mates. I am 30, 5'7", Jewish female, VP of a NY brokerage firm and my demonstrated success has left me unfulfilled. I desire to share my life with a secure, genuine, loyal, loving man who has put his act together sufficiently to fearlessly frolic and enjoy gentle moments together. Please respond with a recent photo/phone/note. Cordially, NYM A252.

Successful Professional Turkish Male—New England resident, looking for single Turkish female with good family background for good family relationship. Photo and phone, please. NYM P066.

Fed Up—With being single. Charm, brains, very pretty and petite. This lovable Manhattanite, 31, needs good-looking, articulate Jewish man, 31-40, with strong character, traditional values, humor and spice. If you are professional, perhaps artistically inclined and content with yourself, I'd like to know you. Photo, a must. NYM A241.

Lovely LI Lady—42, very attractive, 5'5", red hair and hazel eyes, bright, honest and sincere, seeks fine gentleman of substance and integrity, 50-60. NYM P068.

33-Year-Old, Blond American Woman—5'5", 112 lbs, looking for long-term relationship with attractive Asian man, between age 30-40. NYM P069.

Ski Season Is Here—Tall, thin, good-looking, Christian professional, 44, seeks that special woman to share the slopes, fireside and hopefully much more. Note and photo, a must. NYM C186.

Look No Further—Handsome, affectionate, witty, athletic, professional MBA/entrepreneur, seeks some of the above in a very smart, sexy, fit, knockout woman, 24-34. Phone/photo, a must. NYM F200.

Warm, Pretty, Feminine—I am a slender, talented, Jewish woman, 42, who would like to meet an intelligent, trim, good-looking mensch in his 40's. Please send bio/phone. NYM A254.

Wanted—Cute, caring, youthful, sensuous, non-religious Jewish man, 37-47, to satiate a cute, petite, abstract, sensible, sensitive, central Jersey redhead who doesn't know her limitations. Maybe you don't know yours? Bio/photo/phone. NYM C212.

Blond, Cute, Vassar Wasp—Female; curvy, petite, slim, clean, 35, successful. Teach nights, free days. Wants financially secure, kind, caring, honest, healthy man. Not marriage-minded. NYM A245.

I Have Everything—Great friends, family, looks (6', 185, athletic), career (physician with huge solo practice), youth (age 35), all - except for the right woman to share it with. Desire tall, Jewish, unencumbered, pretty woman, 24-33, with brains, humor and affection. Unfair but - photo, a must. NYM P075.

Sweet, Smart, Spirited—Best attributes of light-haired lady, 38, 5'3". Seeking successful, stable man for lasting relationship. Serious intentions, yes - but great sense of humor and fun to be with. (Also guaranteed fit and trim). The whole truth and nothing but...to: NYM A249.

City Woman - Country Heart—27, sensitive, articulate, animal lover. This creative Gemini, seeks to "dance by the light of the moon" with a fellow professional who is tall, confident and caring. Hopeless/hopeful romantics, send note/phone. Photo, a plus! NYM P091.

Spring Cleaning My Life—Shedding the old, looking to redecorate with new possibilities. Funny-boned, very pretty, blond, moviegoer. Loves city living as much as the country. Looking for non-conservative man, secure and enthusiastic, 35-45. NYM P079.

Most Eligible Bachelor—Full of zest for life, in his early 40's, with residences in Manhattan, Greenwich, CT and Aspen, CO. Would like to meet stylish, very attractive lady, 22-32. Photo, please. Please be a non-smoker, tallish, athletic, with full figure and help me enjoy the good life. NYM A250.

Ayn Rand Enthusiast—Male overachiever, successfully self-employed, 30's. Handsome, prepossessing, creative, passionate about work and play. Seeking a classy, career-directed female equal, 20's-30's, with brains and beauty. Photo, a plus. NYM P080.

Seeking A Jewish Man—Kind, sincere, intelligent, and in his 50's - who's looking for me. I'm an attractive, divorced female who wants a real person, not a cardboard effigy. Note/phone/photo. NYM P084.

Unique New Yorker—Enticing male, 31, 5'9", painter/artisan for the mind, real estate for the pocket. Fascinations include: all sports, jazz, sailing and holography. Strengths: warmth, wit, compassion, stability. Seeks: 22-30, creative, spontaneous female. Photo/phone/note. NYM P056.

Perfection Exists For Me—In the form of an especially warm, sensitive, intelligent, accomplished, attractive, preferably Jewish woman, 27-36, seeking a permanent relationship with a truly accomplished, successful, attractive Jewish professional who appreciates beauty and enjoys skiing, tennis, travel and the arts. Please send letter and recent photo. NYM A222.

1957 White Jaquar XJS—Absolutely gorgeous, Jewish and Rubenesque. Special performance package, won't last. Looking for Rolls Royce to share garage space with. No Pintos need reply! Photo/bio/phone. NYM C188.

Young White Knight—26, 5'10", 160, liberal arts graduate professional, seeking fair maiden to take on ride up stairway to heaven. NYM P088.

Are You A Gentleman—Who is goodlooking, intelligent, sensitive and enjoys life? A slim, petite, pretty, blond, blue-eyed, successful, 41, gentlewoman, seeks you to brighten her days and warm her nights. NY/NJ. Photo a must. NYM C189.

For Your Eyes Only—Jewish male, late 30's, 5'4", good-looking, seeks that special woman to share a good life. Kids okay. Photo, optional. NYM P089.

Definitely Worth The Commute—Dark-haired beauty! Divorced, white, Jewish female; outrageous sense of humor, thin, late 30's, mother of 2 terrific kids, from lovely suburban LI area. If you qualify as a tall, successful, great-looking, slim, single/divorced white male, 37-43, who loves to laugh and appreciates a class life style, then you just might love to meet this outstanding metropolitan alternative. NYM C190.

Artistic, Refreshingly Different—Attractive Jewish female, 29, seeks attentive, good-looking, playful guy for keeps. POB 504, Flushing, NY 11367.

Ballerina Lover—I am a single white male, 41, 6' tall, 171 lbs, interested in meeting a ballerina or professional dancer involved in the dance world, for a mature and meaningful relationship, under 30. I own my own business and the sales are in the millions. I am handsome, kind and, above all, sincere. Those qualities I really mean. If you are hesitant to reply then you feel like me in placing this; if so please respond. Photo, definitely appreciated. Phone/short bio. NYM A255.

Too Good To Be True?—Warm, pretty, slim Wasp, blond/blue, Ivy grad, 5'6", young 33, athletic, professional, traditional values. Seeks male counterpart, 30-40, to share varied interests, maybe more. No smokers/drugs. Note/phone/photo, please. NYM A257.

Beautiful Blond Professional Woman—Seeks serious and wonderfully romantic and loving relationship with sophisticated man; emotionally and financially secure, 30-50, who has great humor, enjoys music, art, France, photography and, above all, love. I hope you're not afraid of commitment. Isn't that what life is all about? Phone/photo/bio. NYM A258.

Tall, Thin, Good-Looking—Blond, blue eyes, 32. Very bright, different, honest, good sense of humor. Traditional values/not so traditional life style; fairly successful in creative field, single dad of 2 (ages 4, 6). Seeks warm, happy, supportive, stable woman with above-average looks for great relationship! Photo, a must. NYM P073.

Media Man—Self-employed, tall, not really ugly (no Villa, Cessna, Portia). Seeks emotionally/financially secure woman (36-43), to be 'happily ever after' with...or at least through spring! Moms, kids, pets welcome. Photo, if you haven't run out. POB 20576, NYC 10025.

"Boys Just Wanna Have Fun, Too"—Emotionally and financially secure, divorced Jewish man, new to NYC, wanting to enjoy it all. Successful entrepreneur, music/movie-lover, gourmet cook/diner, traveler and uninhibited hedonist. Seeks same in attractive, 35 plus, professional woman. Letter/photo. NYM D978.

There's Only One Woman—Who'll fill this. If you were mine, I'd bring you out from Samarkand through a dying night of fear and show you wizardry and wonder in a hope, whorling green and iridescent from defeat. Or perhaps no woman's there yet. NYM C193.

Wealthy Executive, Mid 40's—Marriage-minded, into one-woman relationships - small children no barrier. Main interests are sexuality, gambling and drinking - all in moderation. Photo, please. NYM P094.

Gentleman, 49—Seeking financially secure lady for long-term sail, scuba, travel adventure and maybe more. NYM C194.

Selected As One Of America's—Most eligible bachelors, is still single and unattached. I'm 35, Italian and American Indian, a former member of the US Olympic Ski Team, very athletic, cultural, intellectual, successful, sensitive, witty, romantic, very sincere, 100% honest, with solid values. My fine and unique qualities, wide interests, dynamic and unpretentious, loves hugs. Dislike self-centered people. Seeks mature, 25-40, caring, warm and consider yourself very special, who is looking for commitment and a one to one relationship. Let's make this new year very special for both of us. Bio/phone. Photo optional. NYM C191.

You And I Grab Life—By the balloons. We're alike: passionate, cerebral, literate, physical, upbeat, brazenly vulnerable. You're secure in your maleness. I'm very much a woman. At 42, I stand tall, a striking presence. Flint ready, awaiting sparks. NY/NJ. NYM A259.

Blithe Spirit Precious Personage—Looks. Desires quality Jewish gentleman, 55-65. Let us together opt for new magic and meaning in this life. Phone. NYM C192.

Let's Stay In Shape—Dancing, tennis, body-building - then relax and cuddle. Petite, fit, city gal, seeks non-smoking, V-shaped professional man, 5'8"-6', 32-45. Photo/note. NYM A260.

Intelligent, Articulate, Manhattan—44, attractive, affectionate, athletic, slim, Wasp, 5'7" lady; seeks fit, secure male for friendship and more. Phone. NYM P092.

Lovely, Sophisticated Female—Seeking a man of quality who is comfortable with success. NYM P093.

Wanted: Woody Allen Think-Alike—37-48, witty and sexy, by unusually attractive woman: voluptuous/slim, green-eyed and bright. NYM A223.

Handsome Dentist—Black hair, blue eyes, well-built Jewish male, 33, seeks beautiful, slim, bright, professional Jewish female companion, age 25-31. Photo, a must. NYM A224.

Sparkling Green-Eyed—Attractive brunette, 39, warm, bright and well-traveled, seeks committed relationship with educated, bright, enthusiastic, special male, 35-45. Photo/bio, a must. NYM P120.

Classy Canadian Female—Jewish, 30, witty, articulate, petite and well-put-together, seeks educated Jewish male, 34-42, for the real thing. You are sensuous, ambitious, cultured, humorous and preferably never married. NYM A236.

Prize Package - Adorable Female—5'3", 29, Jewish, adorable, successful, sharp athletic, heart of gold, very funny, worldly, has style. Seeks top, top quality Jewish male, successful, wonderful, warm, generous; has looks, style, sneakers and is ticklish. Photo. NYM P070.

Talk To Me—Shapely, attractive, 36, professional lady, seeking fine and accomplished man. Sense of humor and intellect, appreciated. Photo/bio. NYM C153.

An Artistic (Sculptor)—Educated (MBA), secure (own business), good-looking, 6', slim, 38, Jewish male, seeks special lady. Should be slim, and 25-35. Photo, appreciated. NYM C206.

Rich, Successful, Semi-Retired—Young businessman wishes to travel with and share the future with beautiful, shapely young woman. Tell me your interests and qualifications. Photo/phone. NYM A276.

Financially Secure, Highly Intelligent—Personable and caring, tall, dark, handsome, undeniably successful, Jewish real estate entrepreneur, accused of boyish charm, seeks a very bright, educated, warm, nurturing, intellectually and physically provocative exotic beauty, about 25-32, who is ready to work on a challenging, genuine relationship and a family. Note/clear photo, a must. NYM P117.

Iconoclastic Male—41, 5'10", 185, likes exotic autos. Seeks non-smoking, cerebral female who must be 5'5" or more, 29-34, beautiful and justifiably egotistical. Note/ number. NYM P118.

Wanted: Huggable Valentine—She's 36, professional, Jewish, pretty, slender, bubbly. If you're a non-smoker, fit, love to laugh, you could become her best friend and enjoy unlimited hugs! NYM A277.

Attractive, Athletic Jewish Male—Professional, 25, 6', seeks attractive, lean Jewish female. Photo/note, please. NYM C205.

Woman, 40-60—Are you attractive, fun, caring, sensitive, romantic, adventurous? I am all of these and more. 6', 170, love to dance, enjoy good wines and food, self-employed single. I want to shower you with love and tenderness. Can you take it? Photo/phone/note. NYM P108.

Single Parent—38, male, 6'2", blond, 175 lbs, hard-working, easygoing, no-games type guy. Interested? Send photo/phone/note. NYM A272.

38-Year-Old, Published Novelist—Photographer and poet, seeks female counterpart. NYM A225.

If You're Special—This blue-eyed, 34-year-old, Jewish male is looking for his best friend to enjoy life with. I'm successful, secure, sincere, good-looking and fun-loving; 6' and slim. If you are a comparable female with a bright smile and warm heart, let's see if our chemistry ignites. Note/photo, please. NYM P057.

Attractive Female, Seeks—Jewish, marriage-minded male, 30's-40's. NYM C195.

Attractive, Warm and Vivacious—Blond, 5'6", slim Jewish female; chic, sensitive, down-to-earth, romantic. Looking for a man, 50-60, with similar qualities, to share love, life and laughter. NYM C196

G'Day!—I'm a fine-looking Jewish lad, 30, flushed with success in the business outback and now ready to spend time with a smart, pretty lass, 23-34. How about sharing with this mate great books, movies, Central Park, hanging out and romance? Please send photo. NYM P095.

Wanted: One Special Man—He should be tall, witty, charming, successful, kind, cuddly. I'm 5'6", 40, Jewish, warm, attractive, love to laugh. Photo. NYM P096.

NY Seeks Rio—Handsome lawyer, 27, Jewish, dark hair, full of fun, seeks lovely Latin lady, 21-27, for romance, more. Photo, a must. NYM P097.

Truly Exceptional Man—Seeks female counterpart. A rare combination: confident, honest, interesting, flexible, self-aware, warm, highly intellectual, multi-dimensional plus the independence, energy, strong will and taste of a self made success. 38, a trim, 5'11", very attractive and very funny. I have varied interests, an appreciation of the arts, ideas, good people. I live in Stamford but make the short trip to NY very often. Seeking very classy lady, 26-36, extremely attractive inside as well as out, very intelligent, at ease in the woods and at the ballet. She should have a rich inner life, know herself well, be warm, a genuine looker and unthreatened by my closeness with my kids. Photo/photo/bio, please. POB 142, Stamford, CT 06902.

Bright, Attractive, Career-Oriented—Recently widowed, Jewish, 40ish, with a love for humor, seeks male counterpart. NYM P051.

Warm, Attractive, Lively—Jewish woman of depth, young 45, Bergen County, NJ resident who adores NYC, computer field. Seeks established, intelligent gentleman, 40-52, with warm, humane sensibilities. NYM C197.

Lovable Intellectual—Cute, lively, athletic Jewish male, 29, 6', slightly balding, Harvard PhD - seeks warm, intelligent, pretty non-smoker. NYM P099.

Sensuous, Appealing Redhead—Seeks a man, 44-55, happily disentangled, who knows what he wants/needs and is a cut above the rest. NYM C198.

Dreams Do Come True—Handsome Jewish male, 37, looks 27, 5'10", big blue eyes, slim build, successful, heart of gold; loves dining out, travel, theater, plus quiet evenings at home with that special person. Seeks pretty, sexy partner to share life's joys. Non-smoker preferred. Photo, please (will return). NYM A262.

STRICTLY PERSONALS

Winters Are Lonely—Pretty, vibrant, Jewish female, 30, seeks romantic, honest relationship with confident, secure, Jewish male, 30-38. Photo. NYM A248.

Attractive, Articulate, Aware—Female professional, Jewish, 5'3", slim, non-smoker, Manhattan resident, intelligent, warm, open, direct, with a sense of humor and the ability to be close; into classical music and the arts. Seeks an attractive, "together" man, 35-49, for a close, loving, long-term relationship. Letter/phone. NYM A220.

Baltimore Bacall-Type Brunette—50, professional, single 7 years, non-practicing Wasp, two grown sons. Wants to meet one notable man (kind, sensuous, curious, successful in his way but unpretentious, and with sense of humor intact). I enjoy offbeat travel, reading, music, sailing, my pals, my plants, movies, theater, a good laugh. And I'd like to give and receive TLC. NYM A227.

I Work Hard 5 Days—I would love to meet a sharp, very attractive woman, 45-55, from LI; to enjoy weekends and the pleasures of 2 people who like to do things together. Photo. NYM A206.

I Am A Beautiful, Bright—Romantic brunette, 5'5", 40. Like museums, theater, movies, fine restaurants as well as quiet evenings at home. If you are intelligent, financially successful, in good physical shape, non-smoker, a mensch, 40-55, over 5'8", I would like to hear from you. Note/phone. NYM P041.

Attorney—Warm, witty, Ivy-League graduate, 28, seeks well-educated, caring Oriental woman, 26-33, for lasting relationship. Photo/note/phone, please. NYM A207.

Very Attractive Lady—Very young in appearance and spirit, successful in business; loves music, sports, current events, lots more. Is there a tall man who can match these qualities, who is sensitive, romantic and affectionate, in his late 50's-early 60's? NYM A208.

Professional Man, Handsome—And intellectual, desires beautiful, cultured woman, 40-55. Photo/phone. NYM A209.

Very Pretty, Petite, Slim—Jewish female, seeks slim, professional Jewish male, 35-45; non-smoker, no dependents, no drugs. NYM A211.

Bubbly, Bright Brunette—Single Jewish female, 22, with great sense of humor, sweet and spunky, seeks single Jewish male who enjoys the finer things in life and knows beauty is more than skin deep. Photo/phone. NYM A212.

Seeking Attractive Italian Lady—From New Jersey, 5'10", 38-48, for permanent relationship, non-smoking. Loves dining, traveling, dancing and sports. Photo/phone, please. NYM C182.

Happiness Is—Sharing fun times and romantic moments with that special man who enjoys dining, tennis, movies, beach, dancing, travel, lively conversation. I'm Jewish, 29, very attractive, slim, 5'4", outgoing, affectionate, warm, successful. Photo/phone/note. NYM A213.

Attractive, Petite Jewish Female—27, professional, MBA, enjoys Madonna to Manet, is searching for that special male, 28-38, to make 1987 resolutions with. Photo/note. NYM C183.

Are You Out There?—Quiet, relaxed Jewish man of all seasons, seeking Jewish female, 30-38, for sharing skiing, beach, walks, theater and other times, casual or formal. Royalty need not apply. Note/phone. NYM P072.

Lady Veterinarian—Enjoys x-country skiing and snowmobiling. Seeks successful, interesting, educated, happy, single white male, 40-50, non-smoker. Photo, preferred. POB 116 Demarest, NJ 07627.

Youthful, Handsome—And very successful international executive, young-looking 40's, 5'11", born and raised in Europe. Would like to meet an attractive, slender, caring, non-smoking woman, in her 30's, who would like to share fun, friendship and possibly the future. Note/phone and photo, please. NYM A228.

Champagne And Flowers—Corporate reports and The Wall Street Journal. Pin stripes and rock and roll. Tennis, sailing, karate too. Wall Street exec, 31, seeks warm, vivacious woman to share it all. Photo/note. NYM P063.

Is There A Doctor In The House?—Or a lawyer? I'm a successful ad woman; 29, slim, with beauty, brains and plenty of class. You are warm, funny, Jewish, attractive, 27-40, and a non-smoker. Photo/note. NYM A229.

Last Of The Good Guys—Entrepreneur of 55, 6', eyes of blue, world traveler. Seeking sensitive, loving, sharing, realistic, fun female, 30's-early 40's. Send photo/note/phone. NYM A219.

Stylish, Slim Artist—Attractive female, 50's; loves skiing, golf. Seeks attractive, successful, intelligent male. NYM P053.

British Businessman, 34—Good-looking, friendly, seeks his princess. She would be beautiful both inwardly and outwardly. Handwritten replies only. NYM P042.

Definitely Out-Of-The-Ordinary Man—Enthusiastic, accomplished, worldly, warm and genuine. Tall, 39, dashing and clean-cut appearance. Recent repatriation has underscored affinity for European-bred lady with self-assured grace, lively spirit and an easy smile. An intriguing note perhaps. NYM A215.

Handsome, Ambitious MD—27, Jewish, 5'4", athletic, gentle, caring. Seeks pretty, bright female. Photo. NYM P043.

Sincere, Caring, Intelligent—Funny, 28-year-old, Italian male in the health care field whose interests include: films, physical fitness, music and concerts. My ideal woman would be 22-30, intelligent, attractive, live in Brooklyn, have a good sense of humor, dark hair and be of Italian or Latin/Hispanic heritage. If emotionally stable, involving relationships don't confuse you, send note/photo/phone. NYM P044.

Long Island Sound—Slightly yuppie yachtie, seeks first mate. Athletic, professional man, 36, 5'9", 175 lbs, blue-eyed, non-smoker. You are a Long Island woman, slim, pretty and playful. Photo, a must. NYM A204.

International Professor—Seeks European Jewish, intellectual woman, 30's, as helpmate against himself. NYM P040.

American Linguist—Seeks attractive, intellectual Japanese woman for friendship and Nihungo. Photo, please. NYM A205.

Assertive Manhattan Man—Late 40's, curly brown hair, blue eyes, graying beard. Twice married, twice divorced; still in love with women, hopeful about romance. Seeking publicly liberated woman. Age and looks not as important as slim body, sensuous nature and open mind. NYM P071.

Handsome Advertising VP—35, 5'8", 150. Seeking petite, 27-35-year-old, Jewish lady with class, who enjoys being treated like a millFion dollars, with interests. Recent photo/note, please. NYM C168.

Make My Day!—I'm a Jewish lawyer, 24, 5'5", and new to N.Y. I seek a funny, witty, warm Jewish female, 22-28, with whom to explore Manhattan. If you enjoy both urban adventure and quiet times, you'll like me. Note/phone. NYM C169.

Eligible, Good-Looking Attorney—40, 5'8", Italian roots, fair, blue eyes, slim, sensitive intellectual, big on humor, never married. Hopes to meet a pretty, petite Catholic woman who appreciates the finer things but loves the simple ones. Intentions honorable. Note/photo/phone, please. NYM C174.

Man, 31, Owns NYC Clothing Store—Jewish, non-religious, likes movies, long talks. Looking for never-married, thin or full-figured woman with a good personality, non-smoking/drugs, for affection, humor and commitment. Letter/phone/photo, optional. Thank you. NYM P030.

Konnichiwa—Successful attorney, 39, studying kanji and planning trip to Tokyo, seeks Japanese woman to socialize with in NY, sharing sushi and conversation. NYM C179.

Tennis Anyone?—Slim, shapely, North Shore lady, seeking 47 plus, sophisticated yet earthy, and exciting gentleman. Who knows? This time we may win this crazy game - set and match. NYM P033.

Soft-Spoken, Gentle—Female, attractive, 33, intelligent, compassionate; seeks man of same quality who enjoys the countryside and appreciates the arts, looking for a committed relationship. NYM A199.

Wonderful Woman, 33—6', seeks male ballroom dancer. Short men with 2 left feet need not apply. NYM A201.

Full Of Contradictions—Down-to-earth sophisticate. Accomplished (PhD), yet unassuming. Romantic and pragmatic. Responsive but independent. Good listener, needs good conversation. Wry wit, attractive, sane, 35. Desire gentle man to appreciate my special and more mundane qualities, who wants mutually loving relationship. Note/photo. Looks count but humor, depth, sensitivity and style preferred. NYM P034.

Articulate, Creative, Attractive—Witty, supportive Jewish widow, seeks wise, accomplished, loving man, 55-65, for mutual happiness. Photo/phone. NYM P035.

Smart, Witty, Financially Secure—Petite, attractive Oriental female with great sense of humor and love of life, looking for American or European soul mate for serious relationship. Photo. NYM P036.

Attention Shoppers—Tall, handsome, highly professional Jewish male, 34, 6'2", 195 lbs, easygoing, European, marriage-minded. Seeks pretty, slim, sensitive lady. Note, phone and photo. NYM C181.

Tender, Pretty, 50-Year-Old Woman—Wants gentle, masculine man, to slow dance - for starters. NYM P054.

Pretty Manhattan Lady Accountant—Warm, smiling, caring, vivacious personality, 5'2", slender, nice figure, interested in Jewish gentleman, 50-60. NYM A221.

Attractive Mechanical Engineer—Blond hair, blue eyes, 30, tired of bars; seeks warm-hearted, good-looking female with sense of humor - for fun, romance and possible relationship. Photo. NYM P055.

Handsome Jewish Dentist, 30, Athletic—Warm, outgoing, great sense of humor; seeks bright, attractive, thin, caring, energetic woman. Photo, a must. NYM P045.

Answer This Ad—If you are a tall, Jewish, successful professional lady, 29-34, who enjoys travel, gourmet dining and all the best NY has to offer and you are seeking a Jewish professional male, sincere and caring, age 36, 6'2", who is interested in a lifelong commitment. NYM P046.

A Little Too Serious—But zany if coaxed. 6', 27, film professional, attractive, Jewish vegetarian guy. Seeks warm, pretty gal, 20-27, into movies, music, outdoors, brown rice and romance. Photo, please. NYM P047.

Bright, Vivacious Woman—30, seeks warm, caring man, 5'10" or over, who enjoys Lincoln Center, romantic dinners, good conversation, baseball. NYM A217.

Handsome, Affluent—Generous gentleman, 43, 6' tall, spending too much time taking care of business. Have a need for butterflies; want to meet a beautiful, sensual woman who, like me, thinks she deserves the best in life and wants that feeling of excitement now and possibly for a lifetime. Photo, a must; will reciprocate with same. NYM P048.

Dream Come True—Very pretty, bright, vivacious, warm, fun-loving, slim, sensuous, green-eyed blonde, seeks dynamic Jewish man, 31-41. Photo. NYM C184.

Warm, Tweedy DDS—Youthful 50, 5'7", slim, Jewish - non-religious. Classical music plus. Seeks warm, pretty, slim woman, 30-45. Photo? NYM P050.

Zippy NY-Nantucket Zany—Year-round commuter. Accomplished, witty Who's Who dynamo, seeking a great, any-age guy - similar life style. I'm blond, blue-eyed, 45, attractive. Bluefish find me irresistible; I'm a great shot and taxidermist's friend. I laugh a lot, love life and live it passionately. In NYC I'm a frazzled writer-producer with little time for a personal life. Sound like you? Let's rent a dune buggy and talk about it at Great Point - ahead of the crowds! NYM P052.

Successful Entrepreneur-Engineer—Pilot. 5'10", lean, non-smoker, mid 50's. Seeking NJ, Manhattan or Hamptons, slender beauty to share a magical life. Photo, please. NYM A240.

Sensitive Handsome Attorney—Mid 40's. Values intimacy, friendship and the arts. Seeks tender, slim, bright lady to begin anew. Photo, a must. NY/NJ. NYM C185.

Washington, D.C. Lady—30, 5'5", 115, pretty, Protestant, never married, would like to meet tall, professional, well-educated, non-smoking, conservative man in 30's, as I am in NYC often. Send letter. NYM A269.

Striking, Sensitive, Sophisticated—Successful lady, seeks sensitive yet strong, intelligent, very secure, successful, single man, 37-55, who is open to adventure, romance and sharing the many finer things NYC and life have to offer. NYM A263.

Pretty Brunette Female—Late 30's, Manhattanite, sensitive, romantic, intelligent, seeking to share relationship with secure male, 35-48. Photo. NYM A264.

Handsome JD—37, 5'6", 135, seeks pretty, professional lady, Jewish, 25-32, for lasting relationship. Photo. NYM C200.

Attractive, Petite, Japanese-American—MBA, intelligent and shy, seeks romantic, professional, white knight with conservative values, 32-40's, for serious relationship. Photo, optional. NYM A265.

Gwen Verdon Look-Alike—Caring, tender and loving widow, 5'6", seeks gentleman, 55-65, who feels as I do that the best years left should be shared. NYM P100.

Still Youthful And Agile—Even though I am in the last of my 60's. I love the beaches and play some tennis in the summer and I travel to the south in the winter in search of beautiful places. Theater, restaurants and good books fill up the vacuums. Looking for a nice Jewish lady to enjoy these beauties of life with me. Note/photo/phone, please. NYM P101.

Are You A Woman With—A slightly irreverent sense of humor? Good. That's very important. Are you happy with your career? Great. You're more the down-to-earth type than a fashion plate, right? I thought so. Not to mention bright and creative? I think we may be compatible. Tall and breathtaking? I know we're compatible. Can you cook? That's okay, we'll eat out. We should definitely meet. I'm 38, tall, thin, Ivy-educated, very good-looking, very successful and very interested. Please send note/photo. NYM C201.

Is It You?—That special gal, 28-35, looking for the tall (5'11"), dark (brown hair, brown eyes) and handsome advertising guy. For me it's a time for sharing, caring and the future. NYM P102.

LI Jewish Male Psychotherapist, 36—Intelligent, witty and warm, seeking a professional woman, 26-35, down-to-earth, with the sophistication of the 80's and the ability to share the absurdities of the human condition. Interesting? NYM P082.

You've Said It To Your Friends—100 times - all the good men are gay or married. Wrong. Single, white, Jewish male professional, 28, (non-smoker) with superior looks, intelligence and wit (but not above watching Wheel of Fortune). Seeks woman, 22-32, with similar qualities. Note/phone/photo. NYM C202.

Unusual Guy—Attractive, caring, Jewish professional, 32, with varied interests, from walks in the woods to folk music, seeks special woman for steady relationship. Should be 26-31, slim, intelligent, successful. Interest in politics a plus; but more important, must like themselves. Photo, please. NYM A226.

Good-Looking, Tall, Dark-Eyed—Woman, 42, culturally inclined, well-traveled, straightforward. Seeks counterpart in an attractive, interesting, solvent guy with charm and savvy, 30-50. Sincere reply to: NYM A247.

Class Act—Exceptionally attractive, vivacious, successful in her career and loving only the finest. This late 30's female, seeks dynamic man (35-50), cut way above the rest personally and professionally, for the best of life together. Photo/note/phone. NYM P103.

Government Professional Man—45, 5'9", in good shape, interested in everything - except spectator sports, music and art. However, if you are cerebral and attractive, I would not discriminate against your artistic blandishments. NYM A267.

The Pleasure Of Your Company—Invited by a slim, petite, accomplished, auburn-haired Manhattan beauty, 39. Most likely, you're tall, slender, successful and happy, looking for your best friend and lover. RSVP. NYM P104.

Attractive, Classic Spanish Look—5'3", slim female, 43, RN, seeks fun-loving, attractive, successful romantic who enjoys dinners, latin dancing, good conversation, some classical music and who is a one-woman man. Photo. NYM A268.

Sophisticated Yet Earthy Lady—Slim, attractive, 43. Loves piano, classical music, running, fitness, movies, books, animals. Seeks successful, secure non-smoker for romance, commitment. NYM P105.

I'm A Lady Who—Can't cook, doesn't shop with the gals, doesn't wear jeans, but does know how to pamper a good man. I love Giant games, the Garden (I know the Knicks are blah - but college ball is fun). Also, dancing, dining, travel, tennis, golf, Las Vegas and Atlantic City, the track and all the great things life and NY have to offer, but could be more if shared with someone. Are you Jewish, 43-50, tall, fit, comfortable, have your head together and most of my interests? Then rush a note/phone/photo. Oh, I can make breakfast and I look terrific in the AM and PM. NYM P106.

Florida Wasp—Millionaire, tall, handsome, reserved, athletic, sincere, honest, practical, adventurous and lover of outdoors. Seeks woman of childbearing age to help plan and execute permanent commitment. Must be willing to relocate. Photo/phone, a must. POB 145082, Coral Gables, Fl 33114.

Caring, Sensitive, Loving Man—38, good-looking, NJ Christian professional, seeks warm, attractive lady, who is able to share and respond to feelings. Will exchange photo/note. NYM C203.

Classical Interests—Gilbert and Sullivan, tennis, trim, tall, Jewish male, 52, seeks intelligent woman, with sense of humor to share/learn passion for horseback (English) riding. NYM C204.

Late 30's, Petite, Thin—Ebullient woman of great, great charm and wit, looking for professional who would love to have the other side of life shown to him. If you dare to care, photo/bio. NYM A270.

I Don't Wear Blue Velvet—But I'm a pretty, sensuous, secure, faithful woman. For him, 50's-60's, most of the above necessary. Phone/note. NYM P109.

Future Wanted—Good-natured, attractive, professional Jewish male, 36, 5'8", 150, with varied interests including the ocean, outdoors and good conversation; seeks attractive, intelligent woman, 26-32. Photo, if available. NYM P076.

NYC Lawyer, Late 50's—Youthful, Jewish, seeks adventuresome, attractive Jewish lady, 40-50, interested in a meaningful relationship. Recent photo/bio/phone. NYM P037.

Smart Man Sought—By smart, pretty Jewish woman, 33, 5'8", blue eyes, brown hair. Fun career but ready for family. If you're 40-50, secure, sophisticated and want a companion for nurturing and the good life, please write. NYM A202.

Pretty, Shapely, Irish-Looking—NY/NJ exec, seeks non-smoking, happy, single professional man, 45-55, for real commitment. Phone/photo/bio. NYM P038.

Are We Having Fun?—Hope so! Handsome, 6'2", well-educated, fit, dynamic, funny Jewish businessman; looking for a special lady, 23-28, attractive, intelligent, with a sense of humor and sophistication so we can share laughs, good times and maybe more...Photo, please with note and phone. NYM A203.

Attractive, Personable Woman—With a touch of class, sense of humor, warmth; enjoys the theater, art, movies, fun and laughter. Widow, 50's, 5'7", interested in meeting a man of appropriate age with similar qualities. NYM P039.

If You Are—Kind, gregarious, considerate, mature, honest, romantic, secure, well-educated and love children you are the man for me. You are successful, but not a workaholic: you are athletic, attractive, in your 40's, and a non-smoker: you do not believe in Dutch treats and know how to care for a woman.I am 5'5", 130 lbs, 39 years old, divorced, mother of 2 boys, age 3 and 4. I am well-educated (2 graduate degrees), an architect/interior designer, with my own business. I am successful, financially independent, athletic, (loves skiing, ice-skating, tennis, swimming): love to travel, and adore my kids. I have traveled and studied around the world. I want to share life, laughter and enjoy a friendship that could lead to a wonderful life together. Note, phone, photo, please. NYM C199.

Beautiful/Brilliant/Charming/Athletic—30-year-old, accomplished, clinical psychologist, seeks Jewish male who has the perspicacity, sensitivity and desire to see beyond the above and appreciate the warmth, depth and vulnerability that is very much a part of me as well. You are a genuine, extremely intelligent, accomplished, athletic, handsome, 30-40-year-old, whose success has not tainted your ability to discern the true value of things. If your secure sense of self enables you to share feelings and comfortably regress with humor and style, and you easily converse on three levels simultaneously - answer. Hopefully our minds will banter as our chemistries relate. NYM P090.

Perhaps Love?—Warm, affectionate man, sensitive, creative, witty, good-looking, successful businessman/consultant, young 54. Enjoys country inns, the beach, sailing, cooking, dining, theater, music, art/galleries, quiet times, conversation. Seeking a very pretty, sexy, warm, spontaneous, intelligent woman, 35-47. Note/photo/phone, please. NYM C187.

Still Passionate At 60—Affluent, handsome, educated, sophisticated, sensual, Manhattan Wasp executive, seeks slim, pretty, healthy, sexy lady, age 45-60, for intimate lunches, perhaps more. Photo/bio. NYM P115.

Stunning, Statuesque, Sexy—Serious, silly, self-sufficient brunette, 40ish - looks 30ish, half time single parent, professional. Seeking to fill other half with musical/artistic/creative, irreverent soul mate. Be a tall mensch, 35-45, or look it - stamina of 18-year-old helpful. Photo/phone. NYM A214.

What's In An Ad?—Here's a quick bio: ballet lessons...Hebrew school...relatively popular in high school...1st year of college was an adjustment...graduate school... MBA...I own my own business...blond, blue eyes, 28, female. I like to ski, travel and just sit home at times. I'd like to meet a man who has paid his dues and feels a relationship should be a creation of quality, growth, love and sharing of values. I love family and grandparents; you've got the basics. The rest is not meaningful if marketed in an ad. Photo/phone/note. NYM P107.

Brilliant, Affectionate, Handsome—Debonair, 6' tall, affluent, successful real estate developer. 3 Ivy degrees, east side, kind, generous, tender, cuddly, fun, worldly, Jewish, 43, non-smoker, of integrity, humor, optimism, who likes women; seeks happy, gentle, beautiful, educated, supportive, reliable, charming, sensuous, gracious, tactile, upper-class woman, 29-37, for close friendship, marriage, start family. NYM P110.

3...2...1...Contact!—Female investment banker, caught between the moon and NYC, looking for an experienced (30-40) guide to the universe. Sophistication and a little bit of wit will bring me down to earth. Photo. NYM A273.

Handsome, Successful Professional—I'm 28, witty, a sincere Jewish guy with a JD who enjoys a variety of interests. Seeking an attractive, bright woman, 21-32, who is warm, outgoing and likes to laugh. For fun, romance and a lasting relationship. Note/photo/phone. NYM P111.

Italian-American Male, 32—Warm, honest, mature, outgoing, would like to share enjoyable times with a lady who knows how to be herself. Photo, phone. NYM P112.

Quiet Unpretentious Gent—Dentist, 33, Jewish, non-religious, seeks pretty, humane lady. Photo. NYM P113.

It's Me—The petite beauty seen running through Riverside Park. I'm witty, wise, sometimes wonderful. Seek male counterpart, 38-52, open, caring. NYM P114.

SuperBowl Sunday—Pretty Wasp redhead, great figure, 38, needs a tall, intelligent, handsome man, 38-45, who enjoys music, sports and outdoors, to share Giants' victory! Photo/phone. NYM A275.

Self-Made, Beautiful Millionairess—30, is looking for Mr. Right. He must be brilliant, wonderful, successful and Jewish. If you think you qualify, explain why. Phone/photo, if available. NYM P078.

Happy Days Are Here Again—I'm bright, pretty, Jewish, 50's. Interested? Widowers preferred. NYM A235.

Handsome Millionaire—Seeks lady, 20-30. Photo, a must. NYM P058.

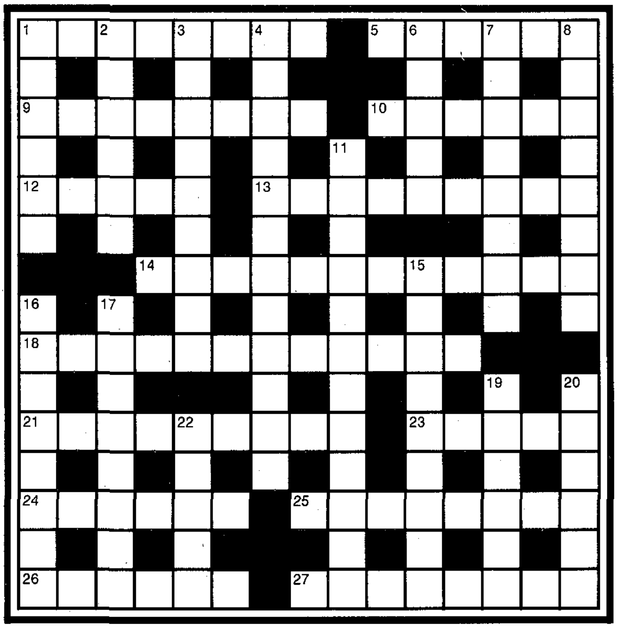
ANNOUNCEMENTS

Racquetball Player—Met you at Chelsea Racquet Club's Friday Night Round-Robin. Let's play again.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Spirit that's a household word. (8)
5 One member of the university unable to obtain a degree? (6)
9 Telephone request that the jilted suitor might hope to get? (4, 4)
10 Fish trained, we hear, to swim backwards. (6)
12 Scene of intense activity near a round-about. (5)
13 A domineering old woman, yet somehow Rita has charm. (9)
14 Gets a gin sling—but when bill's first presented there's abusive language. (12)
18 Domestic ties. (5, 7)
21 Spin a long-playing musical recital. (9)
23 Try to avoid meeting bill put in the day previously. (5)
24 The wounded just start to come out—one gets hardened to it. (6)
25 A base in Japan for Indian novelist. (8)
26 Secured some yellow patterned cloth by this process. (3-3)
27 Flashing past, but not in gear. (8)



DOWN

1 Make-up intended to be applied to dull, roughened skin. (6)
2 Primate, a man of habit, finding elegy unsupportive. (6)
3 Book-keeping expert. (9)
4 Law-suit about copper and alum turning up in the pile. (12)
6 Foreign friend importing a tip-top violin. (5)
7 Expressed impatience when study circle brought up the subject of coaching. (8)
8 Fun—fair magnate? (3, 5)
11 A sit-down meal? Quite to the contrary and is not to be moved on this issue. (8, 4)
15 Easter egg brought round then set aside. (9)
16 Battle colours. (3, 5)
17 Tool needed to put together old city in the interior. (8)
19 Rose to interrogate mother first. (6)
20 Row me over in pursuit. (6)
22 Wanting jumble—East end youth leader. (5)

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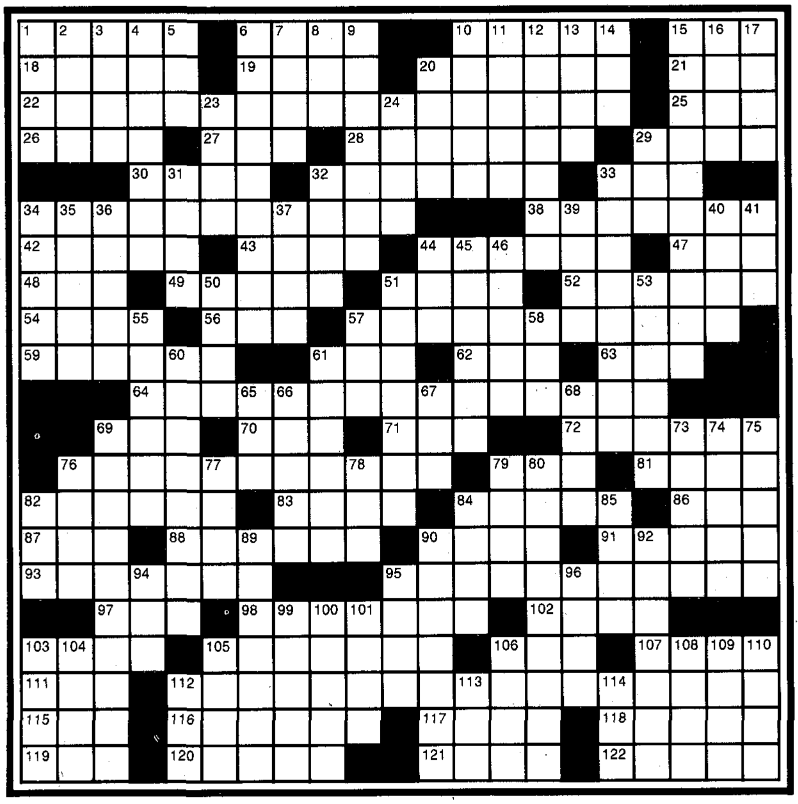
'VILLAINY AFOOT!': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Police crackdowns
6 Use the library
10 Sidi-bel- ——, Algeria
15 Hodges of baseball
18 Come to terms
19 Lamb's pen name
20 Apprehend
21 Harem room
22 Doyle villain
25 Hollywood nickname
26 Yemeni capital
27 Cyclotron item
28 Blood fluids
29 On tenterhooks
30 Waiter's offering
32 Most acute
33 Head man: abbr.
34 "Flash Gordon" villain
38 Fixing a typo
42 Lake near Verona
43 SPCA pickups
44 Serf's acquaintance
47 Never, in Bonn
48 Plural form of "to be"
49 Dot
51 Prima donna
52 Tehee
54 Part of D. J.
56 Mr. Kabibble
57 Stowe villain
59 Cummerbunds
61 Second of a game trio
62 Peg for Palmer
63 Nasser merger: abbr.
64 Kremlin villain
69 Bacheller character
70 One of the Stooges
71 —— de France
72 Joanne Woodward role
76 Barrie villain
79 Eureka!
81 Mrs. Oop
82 Of the ankle
83 Utah senator Jake
84 List of candidates
86 Torn place
87 Rental unit, for short
88 Baas
90 Former TV host
91 Features sometimes counted
93 Laertes's sister
95 Operatic villain
97 Neckline shape
98 Hand motion
102 Wolves do it
103 Antiaircraft fire
105 Repel
106 Munson who portrayed Watling
107 Inventor's start
111 Stripling
112 Villain's cry
115 First mate
116 Composer Harold, and family
117 Scepters
118 Gambler's possible loss
119 Child's card game
120 Rendezvous
121 Rumple
122 Without a clue

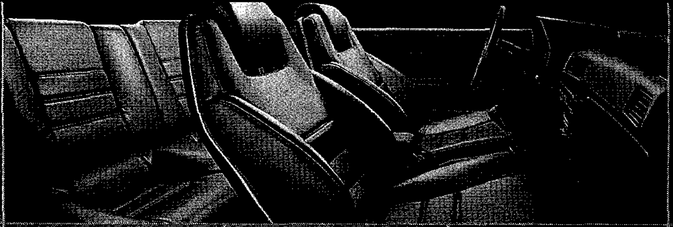
DOWN

1 Pounds a gavel
2 Mogul city
3 Wrought or steam
4 Slandered
5 Get the point
6 Assets
7 N. Carolina college
8 Tire filler
9 Moisturizes
10 Crop up
11 Author Stoker, et al.
12 Reprimands
13 N.Y. time abbrs.
14 Hoggery
15 Fleming villain
16 "—— Rock and Roll Music"
17 Shiftless
20 "Man of ——" (Flaherty film)
23 Chinese: prefix
24 Designer Cassini
29 Querying sounds
31 Geologic periods
32 A Douglas
33 Roman villain
34 Euphemistic oaths
35 "West Side Story" song
36 Kind of agent
37 A great deal
39 Spread unchecked
40 Shade of green
41 Giddyap
44 Vigor's partner
45 "—— santé!"
46 Less irrational
50 Tuscany province
51 Enunciation
53 Athenian prefix
55 Tweets
57 So, to Burns
58 Luau souvenir
60 Avoidable
61 Pass —— (solicit money)
65 Two-word-name abbr.
66 The Friendly Islands
67 Certain lodge member
68 Whippersnapper
69 "Star Wars" villain
73 Richard III's need
74 Eero's father
75 Fall into disuse
76 Dogpatch's creator
77 "I am monarch of —— survey"
78 Eithers' go-withs
79 Jai- ——
80 Severity
82 Confucian ethic
84 Strongbox
85 Sufficient: poetic
89 With enthusiasm
90 Do
92 City —— (Paris)
94 Comics shriek
95 Gloves alternative
96 Despicable one
99 Allays
100 Skin-graft compound
101 Ready the salad
103 Used wings
104 Pompeii's ruination
105 Third vice-president
106 Auto pioneer
108 Rostrum
109 De Valera's land
110 Architect's column
112 Med. scanning device
113 Debt acknowledgment
114 Happy —— lark



Solutions to last week's puzzles appear on page 110.

TOYOTA



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Inside Celica, it's a driver's world. The 8-way adjustable Sport Seat tailors to your shape. Controls are perfectly placed. Instruments are large and unobstructed.

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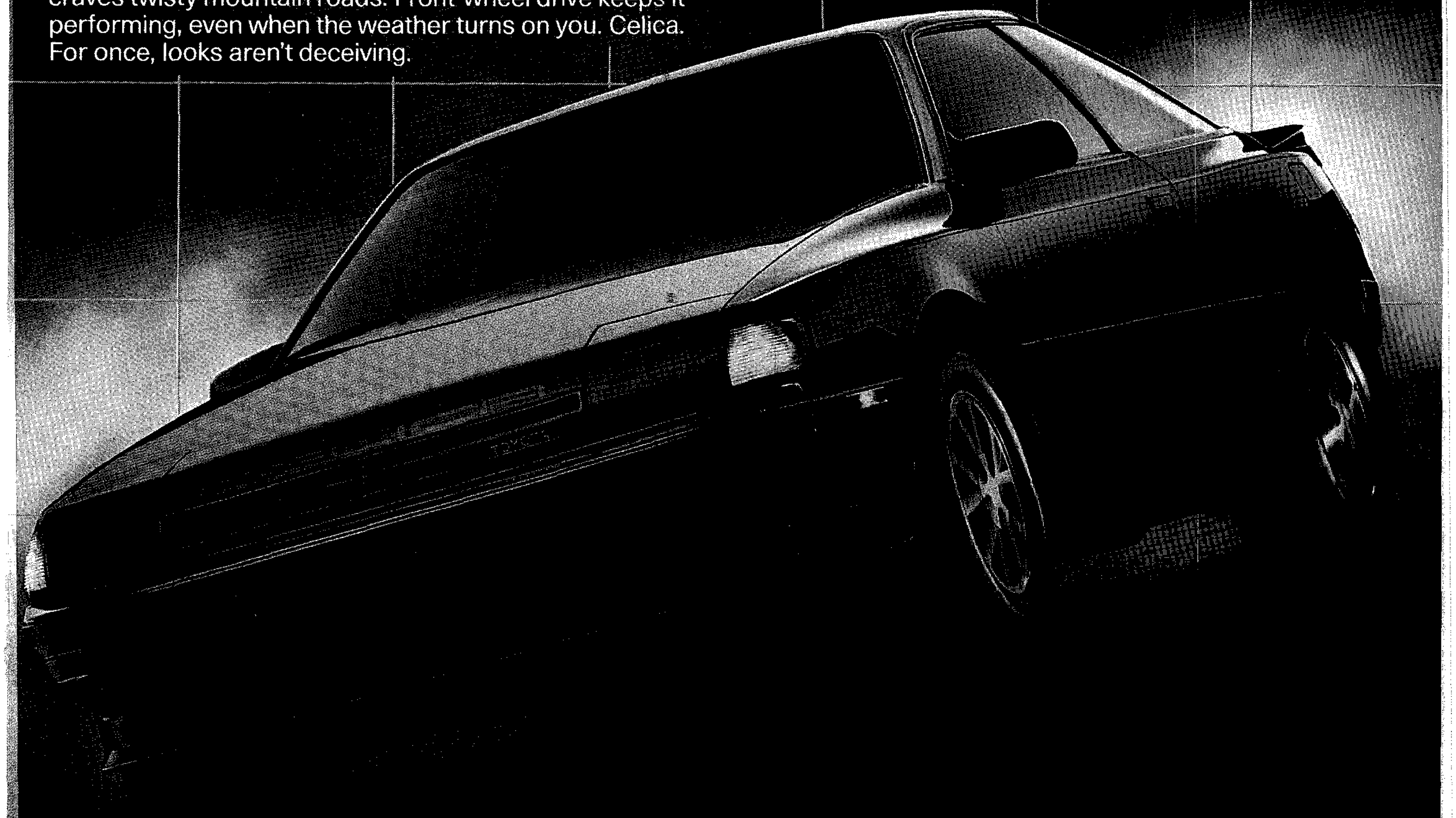
ONE BEAUTIFUL
PERFORMER.

REDLINE 6800
The Celica GT-S engine is 2.0 liters of pure go. 16 valves, twin cams, electronic fuel injection, 135 hp.

The 1987 Celica GT-S has the sweeping lines and aggressive stance that promise performance. And Celica keeps its word. It's powerfully quick, thanks to the advanced technology under that sleek hood. The 4-wheel independent suspension craves twisty mountain roads. Front-wheel drive keeps it performing, even when the weather turns on you. Celica. For once, looks aren't deceiving.



WHO COULD ASK FOR ANYTHING MORE! TOYOTA

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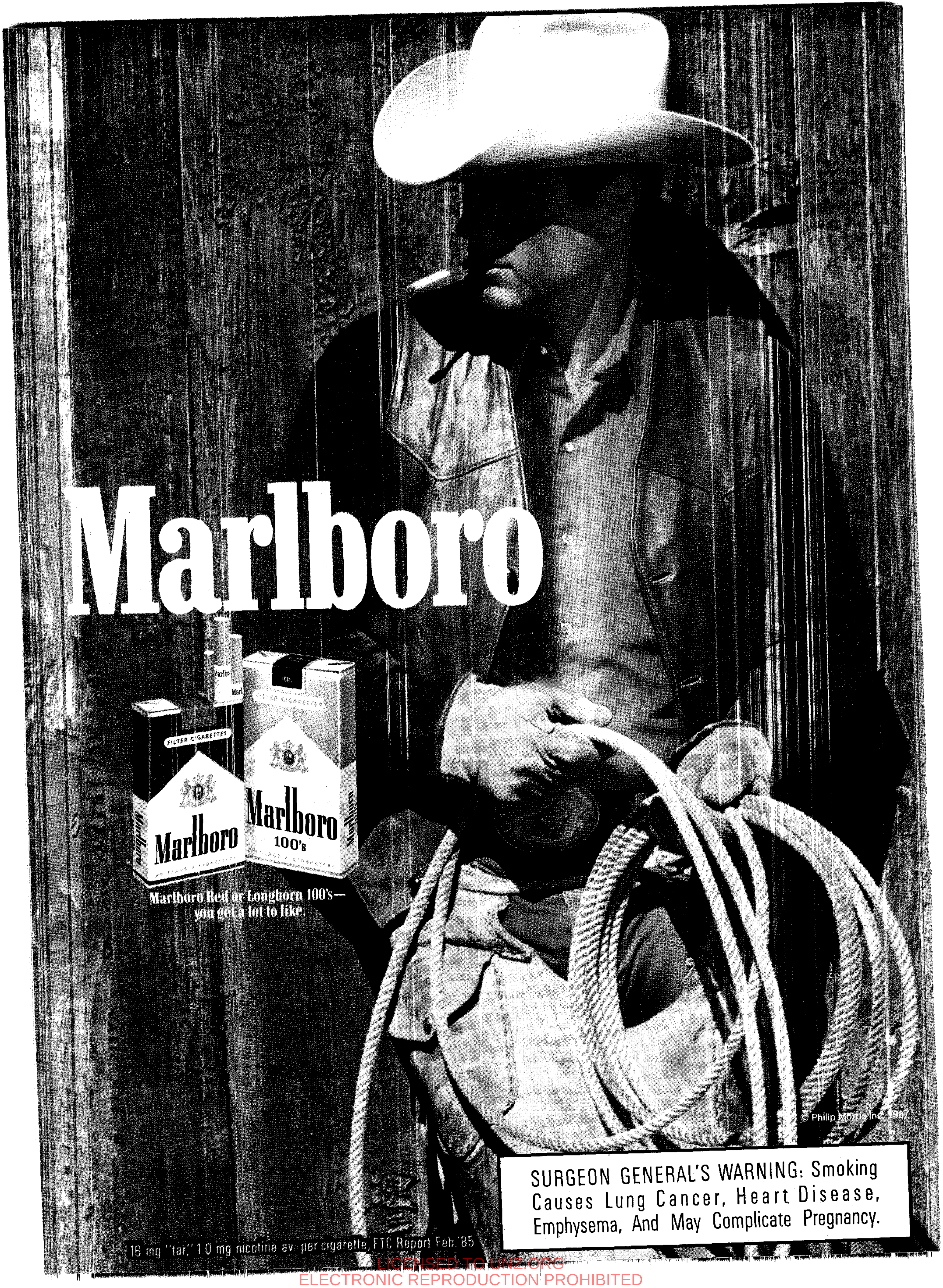
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Marlboro
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Marlboro Red or Longhorn 100's—
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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb.'85